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THE LURE OF JAPAN



A wooden statue of Nyoirin Kwannon (Hakuhō
Period, 650-720 A.D.), Chūgūji Temple near Nara

The
LURE OF JAPAN

By
SHUNKICHI AKIMOTO

**BOARD OF TOURIST INDUSTRY
JAPANESE GOVERNMENT RAILWAYS
T O K Y O**

A wooden statue of Prince Kamehameha I (Hakulio
Period 950-720 A.D.) in the Temple near Nara





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By
SHUNKICHI AKIMOTO



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INTRODUCTION

THE revision of Mr. Akimoto's book has been a pleasure, not a task. This is because his presentation of Japan to his readers is so different from much that others have written about her.

Mr. Akimoto is concerned neither with hiding Japan's blemishes nor with boosting her virtues. He has no axe to grind. Consequently, he presents his country as he knows her—and few know Japan better.

The author is moreover specially familiar with certain features of Japan's life today. This is because he is still young, has traveled and mixed with men. He therefore cannot fail to interest either those who intend to come to Japan for social studies or the less fortunate who must study her from abroad. Here his readers will be grateful to Mr. Akimoto, since so many who write to attract visitors to various countries seem to believe that the traveler and student today are interested in little more than flowers and photographs, parks and picnics. But the average tourist today, while rejoicing in flowers, believes in the more rational doctrine of "hana yori dango," which the author explains on page 203. This is, crudely, the belief that man cannot live by flowers

alone but must have something more substantial to satisfy his physical needs and, I suppose, his healthy curiosity about other countries and their peoples.

With the world shrinking like a rotten apple, as it were, because of the perfected communications, it is impossible for a country to live unto itself today. It is therefore absurd to paint an idyllic picture of any land and then expect educated people to believe it without reserve. Peoples and passions are pretty well the same the world over. The traveler who expects therefore to find everything perfect in any country is asking for cruel disappointments. The glamour of the footlights disappears behind the back-screen.

Mr. Akimoto's story of Japan is a more honest endeavour to show her as a country worth visiting as much for her human appeal as for her natural beauty. He therefore shows Japan not as a sort of earthly paradise but merely as a lovely land. He shows the Japanese not as unfallen angels of an imaginary earthly paradise, but as matter-of-fact members of the human race whose only differences are due to their geographical situation and all that it means. He shows the resemblances of Japan with the rest of the world rather than her differences, and in so doing he dispels the false idea of an incomprehensible, mystic people.

After reading Mr. Akimoto's book the visitor to Japan cannot therefore be disappointed. He may be more than a little surprised that the author has mod-

estly painted certain national virtues in pale colors and has carved in bold relief those vices which are common to mankind. Here the author errs on the right side, however, for does it not mean that the visitor will be pleasantly surprised rather than painfully disappointed, as he inevitably is after visiting countries to which he has been tempted by the glowing accounts given by certain types of dishonest literature specially written for gullible tourists?

Mr. Akimoto has merely tried to show therefore that the Japanese live very much as do other nations of the world. In these days, when one half of the world is wisely determined to learn how the other half lives, such a book as this cannot but appeal to the thinking reader of other lands. Mr. Akimoto is frankly not concerned with the other type of reader.

In his desire to stress the resemblances between the Japanese and other peoples of the world, the author reminds me of Hazlitt, who once wrote:—"We can scarcely hate anyone that we know. . . . If you come into a room where a man is, you find, in general, that he has a nose upon his face. 'There's sympathy!'" Well, all that the author really wishes to show in his book is that the Japanese have a nose on their face. The fact that they are the proud owners of a lovely land, Fuji San, charming women and flowers in abundance is of secondary importance to him.

Mr. Akimoto shows us also that Japan has a heart which beats in unison with all those who are

willing to learn of her, not through a tainted Yellow Press, but by the more intelligent method of calling on her and learning at first hand. He invites his reader to come to Japan. This is a Japanese custom. He invites him to come in his everyday dress, without any ceremony other than that of removing his glove when greeting Japan!

In revising this book I have endeavoured to leave the text as the author wrote it. It would have been an affront to Mr. Akimoto to change much of his text and thereby destroy the delightful freshness of his style, merely to satisfy quibbling grammarians. As for the contents, I have found it more necessary to restrain Mr. Akimoto's criticism of Japan than to temper his praise of her. This I felt obliged to do, since, in his attempt to be Olympian in his fairness, the author was in reality unfair at times to his country and her people. Only where he wrote as a sort of Devil's advocate did I feel it necessary to object.

As a happy foreign guest of Japan I have much pleasure therefore in recommending Mr. Akimoto's book to those who would know Japan, not as they imagine her to be, or would wish her to be, but as she is. Those who desire yet another fairy tale of an imaginary Japan must look elsewhere.

Tokyo, September, 1934.

A. F. THOMAS.

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THE BEST TIME TO VISIT JAPAN

BEST TIME TO VISIT JAPAN

THE answer to the question "Which is the best time to visit Japan?" is "Anytime."

The moment of arrival may indeed have its peculiar humor—gay, sober or melancholy. But one will find the charms of Japan, like those of Cleopatra, to be full of infinite variety.

Japan is a long chain of islands; its head (Karafuto) is in the same latitude as England and Canada, and its tail (Formosa) touches the semi-tropical lines of Hawaii, India and Arabia. Japan is mountainous, like Italy or Switzerland, but it has 27,947 miles of sea coast, abounding in picturesque scenes of mountain and sea.

Japan combines all sorts of weather, from the foggy gloom of June to the dazzling colors of August, from the bracing coolness of maple-brown autumn to the icicled rigor of winter. It has been facetiously said that England has no climate, having only weather, good or bad. In Japan, however, there is a good deal of both climate and weather. The four seasons are as clear cut as are their names. Indeed, this is one of the fundamental principles around which life

in Japan revolves. Some understanding of the four seasonal divisions is essential to a right appraisal of the character and poetry of Japan. Visitors may do well to look a little closely into this subject. Let us, then, briefly speak of the lure of Japan's four seasons.

THE FOUR SEASONS' ATTRACTIONS

¶ The Blossoms of Spring — Joy for All—Shows, Dances, etc. — Other Charms of Spring—Lures of Summer — The Charms of Summer Night—"Ryōmi"—The Call of Sea and Mountain—Fireworks on the Sumida—Autumnal Tints—The Moon—Moon Viewing — The Maples — The Mist — The Chrysanthemum — Art Exhibition—Sports—Winter and the New Year Festivities — In the Spirit of Thoreau—The Clash of Old and New — The Year-End Activities — New Year's Day—The Auspicious "First"—The Plum, Uguisu, Tenjin

SPRING

THE BLOSSOMS OF SPRING

SAKURA, or cherry blossom, has passed into the universal language. It is now a world symbol of spring. Nearly every country has cherry trees blossoming à la Japonaise each spring, but Japan is the home of sakura; it is her national legacy and pride. In spring all Japan blossoms out into one colossal garden. Hanami—flower-viewing—invariably means the viewing of the cherry in spring. Visitors arriving in the southern parts of Japan towards the end of March, and then traveling northwards by slow stages, will have the sakura in front and behind them all the time well into the middle of May. In the central districts of Tokyo or Kyoto the best time for hanami is in the first ten days of April. But the visitor should come a little earlier and wait for the buds to burst rather than just in time for the full bloom. The moment the sakura is in full blossom it will begin to scatter as in a snow-storm. Then it is too late to lament:

“Ah, the sakura that I missed seeing for one night!”

Tokyo is often called by the romantic name of "Hana-no-miyako" (the capital of flowers), and it is no fancy term. Viewed from a height in mid-spring, it looks like a city set in a sea of blossoms. So does almost every other city worthy of the name. Japan's idea of a city is something more than a symmetrical cobweb of large houses and wide roads; it must be a city of blossom as well.

In rural parts, the pink and white of sakura are set off in a still more exquisite coloring by the soft verdure of the newly sprouting grass. Thus, alike in city and in country, the sakura reigns the unrivaled queen of spring. Happy then are they that come to Japan in time for the sakura, for once seen, it will leave a memory of beauty which can never be effaced.

Though the sakura is an omnipresent joy in springtime, there are places specially famed for flower-viewing by reason of their added charm of scenery or festive entertainments, or the lure of distance affording an opportunity of change from the familiar scenes of daily life. Among these — too many to mention — in and near Tokyo, are Ueno, Arakawa, Koganei, etc., while the environs of Kyoto boast of such classic names as Arashiyama, Yoshino, etc. No details are needed here, however, for in the sakura season the radio and newspapers will announce the "flower news" every day for weeks to tell us where to go and how to get there.



Cherry blossom at the Heian Shrine, Kyoto

JOY FOR ALL

"In the April of blossoms anyone may come," runs an old proverb. It is a time for general outing. Even old women and the laziest stay-at-homes go out to call on friends, or make pilgrimages to temples of the dead or to Shinto shrines, not necessarily for flower-seeing, yet the gateway to the temple and the courtyard of the shrine are invariably studded with cherry trees. The eighth of April is the birthday of Shiddhattha Gautama or the Buddha, and celebrations in his honor — the Festival of Flowers — are held at every Buddhist temple. That of Hibiya Park with its dazzling pageant of chigo (temple pages) and other ceremonies is typical, and the day sets the zenith of the sakura season. Little wonder that sightseers and devout pilgrims from rural districts should choose this time to visit Tokyo and other urban centers. As for youths and maidens, ever on the alert for pleasure, it is, of course, the time of their life, as witness their joyful presence and their gay manners everywhere. Young students are on holiday in the sakura season, as the academic year begins about the middle of April. Alike on those happily graduated or matriculated, and on those "plucked," the gods cause the blossoms to smile. All are out for flower-viewing, either to celebrate success or to dissipate gloom.

No more motley throngs of humanity can be seen on the face of the earth than at flower-viewing

in the height of the sakura season. All grades of society are represented: bourgeoisie jostles with proletariat, smart city people mingle with ruddy country folk. There are ladies, factory girls, soldiers, students, merchants, artists, and many varieties of young and middle-aged men generally known as "salary men," with their wives and children. Occasionally one meets with foreigners, conspicuous by their tall stature and, if tourists, by their curious glances. Beggars are conspicuous by their absence. Is it due to the police control or what? They have no need to beg in spring. There are enough leavings of food, half empty bottles, and forgotten odds and ends to be garnered. Close observation will show some wretches silently cleaning up in the footprints of the holiday-makers. The magnanimity of nature, so beautifully symbolized in spring, is emulated at every scene of hanami, reminding us of the Lord's miracle of the bounteous feeding of the multitudes.

SHOWS, DANCES, ETC.

To catch these convivial folk and blossom-viewers at the loose end of their purses, the eyes of business are wide-awake everywhere. The shopping districts and department stores are in holiday dress; there is something "special" everywhere. All the approaches to parks and sakura resorts are lined with shops draped in red and white—emblematic of the blossoms — stalls deal in local souvenirs, improvised

tea-houses and restaurants with maiden servers in colorful dress. Nor are the cinema and theater to be beaten in enterprise. With latest programs and gigantic signboards in gaudy colors they try to catch the eye of hanami guests homeward bound.

If you are rich and can afford it, go forth and outshine the great Hideyoshi, who in 1598 gave the historic hanami party at his new-built Momoyama Palace, inviting all the rich and mighty from the four corners of the Empire. Those who happen to have only a few shillings may do it just as well in their own fashion. The sakura's bloom is no less rosy for them. Many a successful worldling today regrets the real hanami he enjoyed one spring day, when a lone saunterer in fairyland, he walked, hand in pocket, jingling the few coins, his earthly all, and perhaps the cost of his tramfare home.

Among the seasonal shows of a more elaborate nature annually inspired by the sakura spirit, first place is given to what we may call the cherry dance of the three great cities: Miyako Odori of Kyoto, Naniwa Odori of Osaka and Azuma Odori of Tokyo. This is the posture dance performed by geisha in a theater with elaborate scenery and in all the sartorial gaiety traditional to the Japanese stage. Geisha dances may be seen at any time, but never in so pleasing an atmosphere as during the odori season of April. Usually some classic story is embodied in this series of dances, or even some sensation from contemporary history. Months of severe training and

preparation are demanded, and hundreds of geisha participate. Their piquant music, vocal and instrumental, is in harmony with the graceful lines of the dancing and the wondrous stage scenes that change as the dance progresses.

The shows are repeated twice or three times each day through April. If your lordship from the height of a luxurious stall should look on a packed house below and note with wonder that a large proportion of the humbler audience are women, not only of the younger but of the older generation, he may be reminded that their lure is the kimono. It is said that the costume of the geisha in this dance represents the last word on the spring fashion in review. To an ordinary visitor from overseas a single odori at any of the three cities may suffice, but a connoisseur with a cultivated taste may not be content unless he indulges his critical taste in noting the comparative merits of the three performances. They say that in the style of dancing and plot of the story, as well as in the beauty of scenery and kimono displayed, one may trace the peculiar characteristics of the three great cities.

The ardent generosity of spring is apt to engender a certain free-and-easy spirit which makes people forget their usual reserve in manners and deportment. It is a time for universal merrymaking, and Mrs. Grundy is for once asked to hold her peace. Sometimes the whole breadth of a street is captured by flower-viewers in masquerade, and among these



Miyako Odori or "Cherry Dance," Kyoto

may be found quite genteel folks showing off their "accomplishments." A good deal of eating and drinking goes on everywhere, but everyone is gay and good humored.

OTHER CHARMS OF SPRING

The sakura, queen of flowers as it is, is not the sole attraction of spring. In her immediate wake follows a brilliant pageant of other flowers—wistaria, iris, azalea, peony, etc. The fresh green of May is often more admired than the cherry—but, of course, after a surfeit of the earlier colors. Exhibitions, if held at all, generally take place in spring. Sports of all sorts, from baseball to regatta, have their semi-annual tournaments, and May is famous for the two most Japanesque pastimes: Sumo (wrestling) and the Festival of the Carp for boys.

Yet the cherry will for ever be the paramount interest of the Japanese spring. If you think that because it has been so much written about it may prove a disappointment, like so many over-advertised things, and you deliberately omit it, so as to claim the distinction of being the only foreigner to visit Japan who has not seen the sakura, you will be committing a grave error. True, the cherry has been an object of adoration for over ten centuries, as shown in our poetry and literature, but it is, like the spirit of youth it embodies, as fair and wonderful as ever. No spectacle can claim to be fairer than a typical

Japanese landscape adorned with sakura. One of life's most agreeable surprises is to find the description of some famed object to be true in every detail. In the sakura of Japan, one will find the old surprise renewed each spring.

SUMMER

LURES OF SUMMER

The Japanese summer has innumerable charms, but it has drawbacks, too. The rain of June and the semi-tropical heat of July and August are at times a bit trying, especially to invalids. Even these two defects, however, are not altogether unbalanced. We have known many a summer in which the nyūbai (the rainy season) was without rain, and the hottest day was as cool as autumn. Such a summer occurs almost every three years, and when it comes it is not over-appreciated. Without rain in June or perspiring heat in August where would be our excuse to run away to the mountains, or to the lakes, to the seaside or to some picturesque spa?

The summer is officially ushered in with June, and out at the end of August, as seen by the white trousers worn on June 1st by policemen, and their black coat on September 1st. This is always a little premature, for the weather hardly justifies the change of clothes in so clear-cut a fashion. In olden times the Lunar Calendar set the summer to begin in "Uzuki" (April) and end in "Minatsuki" (June), and references are made in old literature — in books like *Manyōshū* and *Genji Monogatari*—to the ceremony of changing the lined robe of spring into the wingy kimono of summer at the beginning of Uzuki. This thousand-year-old custom has been kept till to-

day, though in a somewhat modified manner. All fashionable women, and men, too, respect this custom, and some in a very expensive way.

The most obvious item of the summer equipment of the male, the straw hat, rarely seen in May, makes its appearance as soon as June comes, no matter if the weather is a bit cool. In a great city, the sudden increase of straw hats on the heads of men is a sure sign that the summer is at hand. But oftener than not the real summer is not yet. You have still to pass the *nyūbai*, which the Calendar says begins on June 10th or 11th and lasts for four weeks. This means a spell of gray, drizzling days. Sometimes, however, it doesn't come at all, to the chagrin of those who have bought rain-coats à la mode and to the distress of the farmer.

As for the heat of summer in cities like Tokyo and Osaka, while tens of thousands of persons elude it by going to the sea or the mountain, there are hundreds of thousands who are content to remain in town to enjoy the charms of summer city life. The late Meiji Tenno, the great Emperor whose reign synchronized with Japan's emergence from the grip of feudalism, never once visited a summer resort during his long reign of forty five years (1867-1912), a proof that Tokyo in summer is not unbearable. But if the city proves disagreeable, you may pack up and leave by the first taxi that hails you on the curb and go to Zushi, Kamakura or to Hakone. Wherever you may happen to be in Japan, a cool spot by sea

or mountain is only an hour or two away by train, motor or motorcycle. From the heart of Tokyo to Miyanoshita is but two hours by rail or motor, and seabathing is possible in less than an hour from all the great cities which stand either in sight, or within smelling distance, of the sea.

THE CHARMS OF SUMMER NIGHT

The rain and the heat disposed of, we may proceed to look at the brighter side of summer. The best authority the writer has read on the subject is a clever literary woman of the 11th century, called Sei Shōnagon, who has dispatched the whole problem with a single sentence: "The beauty of summer is in its night, especially when the moon is shining." All the poets who have since written on summer, have drawn their inspiration from Sei Shōnagon, but have never surpassed her, either in the wit or brevity of her pronouncement.

Take the "summer moon," which plays so large a part in the poetry of summer, and the Festival of Stars — "Tanabata Matsuri" — of July 7th. Both are of the night. Every Shinto festival that enlivens the Japanese summer with innumerable paper lanterns is an affair of night. So is the famous cormorant fishing on the Nagara, near Gifu, even as the world-famous Gifu-lantern itself is. The windbells tinkling under the eaves of a roof, the soft breeze blowing from the river and the fluttering sleeves of the lady's

yukata (after-bath kimono) belong no less to the realm of the night than do the fireflies, the kajika (singing frog) and the chirping insects of the grass. The great firework displays, as brilliant and evanescent as the blossoms of spring, are part of the poetry of a summer night. The classic pleasure of the house-boat on the river was wont to be the chief attraction of Japan's summer night's entertainments.

Add to all these the strange charm of the night booths that adorn every roadway leading to the Shinto Shrine on its festive night. The Ginza, Shinjuku, Ningyōchō and many other big streets of Tokyo have them every night. All other cities and towns have their own streets of yomise (night shops), too, but in their praise and appreciation the foreign visitors are more eloquent than the children of the soil, who take them for granted. Indeed, the color of the Japanese summer, if there be such, must be depicted as the glorious darkness bediamonded with innumerable lights.

“RYŌMI”

Those Japanese who have passed any length of time in Europe or America, if asked what of Japan they miss most, will agree in regretting the summer of Japan, even if it be of a populous city like Tokyo. It is not so much the summer itself as “ryōmi” (the taste of coolness) which makes the hearts of Japanese exiles long for home. To explain the word may be



Bamboo screens, paper lanterns and round fans are essential to induce "ryōmi" on a sultry summer night

futile since it seems to stifle its very meaning, but one must be pardoned in a book like this. Under the spell of this word, of which "coolness" is but a faint shadow, come the lovely eyes and eyebrows of a beautiful woman, the delicate sound of the windbell, the light colors of the yukata, and all the things that are deliciously satisfying in summer. The pure Japanese architecture aspires to this taste. Every Shinto shrine exemplifies it. The Japanese, or Buddhist, conception of paradise is a realization of this ideal, as symbolized by the familiar figure of the blessed one, sitting on a lotus leaf in his airy garment. There is a sense of emancipation, spiritual freedom from all that is gross, unnecessary, soul-subduing.

Imagine yourself sitting in a Japanese room on a summer evening. You have just emerged from the bathroom in yukata, which allows your body to be kissed freely by the breath of heaven. The windbell is tinkling, and the Gifu-lantern swaying over your head. The lemon-yellow tatami is underneath you—with its perfect cleanliness, its delightful coolness to the touch, and its aromatic odor. Now is served the amber-colored tea or gold-tinted saké, just as your taste commands, and as you sip, you may see the summer moon peeping through yonder wood. It is now that you will be struck with the sensation that can best be described as "ryōmi." It is a sort of lightness or almost emptying of the mind which Zen Buddhism would describe as the nearest approach to nirvana. You forget the cares of the world, the

burden of sin falling off your shoulders as if by a magic touch. You are lifted into an ethereal region—a state of inspired trance fit for the appreciation of all that is beautiful. Such a state of harmony between body and mind precludes any attempt at analysis or philosophizing, but it is a luxury open to all, prince and peasant, if only they are willing to doff the unnecessary trappings of conventional society and slip into the yukata. The ryōmi of summer is well described in one of Kaga no Chiyo's haiku :

“O, the lightness of the sleeve
Of one out for the coolness of eve,
Having nothing !”

This luxury of ryōmi in summer is, however, so easily and so simply obtained that for that very reason it may be tasteless to those who are either very young, full of animal spirits, or so sophisticated as to have lost their natural appetite. Beggars may be unwilling to leave their rags, the proud badge of their profession, even in the height of summer, but everyone to his taste !

THE CALL OF SEA AND MOUNTAIN

On July 1st is held some rite at the Sengen shrine at the foot of Mt. Fuji, and at all its branch shrines throughout Japan, thereby proclaiming the “opening” of the mountain. From that day forward it is safe to climb Fuji, and the tea-stalls are open and other provisions ready for the convenience of

climbers. Similar ceremonies are held for the Japan Alps on the same day. It opens up a whole range of the pleasures best known to lovers of mountain-climbing.

As for the pleasures of the water, such as angling, fish-netting, yachting, boating, swimming, shooting the rapids, etc., the summer is of course the ideal time. Seabathing is to be enjoyed almost everywhere. At many noted places—Beppu in the south, Atami in Kwanto—you may combine the pleasures of seabathing and of mountain hot springs.

An enemy of summer heat can comfortably avoid it by taking up a temporary residence at Hakone (1376 ft. above sea level at Miyanoshita) or Karuizawa (3108 ft. above sea level) where the thermometer seldom rises beyond 80 degrees at the warmest. Hakone is best known abroad for its well-appointed hotel at Miyanoshita, but that is only a pin point in the whole range of the Hakone Mountains, teeming with salubrious hot springs, and places famous for their natural beauty and historic associations.

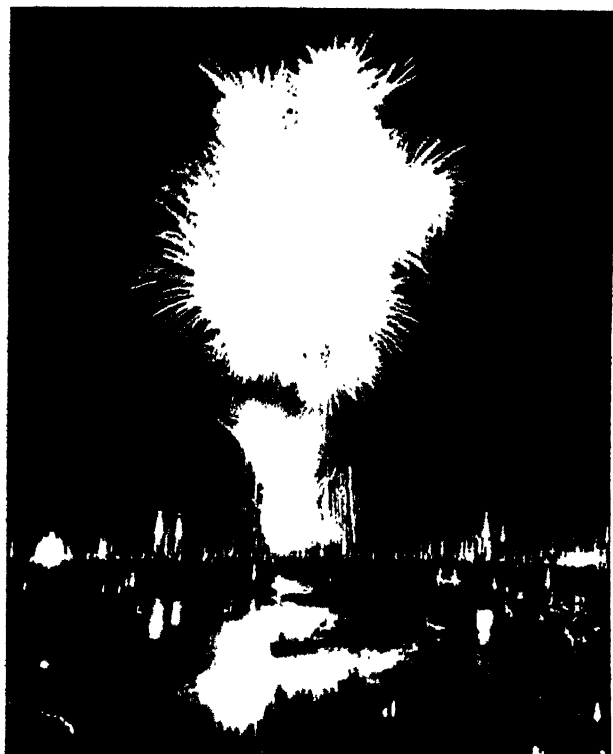
Karuizawa has in the past quarter of a century become a Mecca of summer guests, fleeing the heat of city life. The so-called Karuizawa season begins with July and runs well into the middle of September. It makes in summer a unique international city, numbering some 22 nationalities in its 5,700 inhabitants, according to the census of 1932. The majority of the foreign residents in Japan seem to migrate there in summer, especially their families,

while their "commuting" husbands may come and go at week-ends. The presence of many missionaries, learned persons and other serious-minded folk seeking real rest and recuperation, has saved Karuizawa from degenerating into a cheap resort of vulgar trippers and week-enders. Not a popular resort in the common sense of the term, Karuizawa is a seclusive and exclusive community, and it is yearly growing in its elite population of wealthy and cultured devotees.

Nikkō is another name to be conjured with. The great mausoleum of Ieyasu, the founder of the Tokugawa Shōgunate, with its resplendent temple gates, is world-famous—no less so than the exquisite natural scenery of lake and mountain, limpid rivers and roaring cascades. In this wonderful setting is held every June the picturesque festival of which the most attractive feature is the grand procession of men, women and animals in quaint attire, representing all the ranks of the retinue who served the Shōgun at the height of his power.

FIREWORKS ON THE SUMIDA

Back in Tokyo, special mention must be made of the firework display on the River Sumida. Its wonders must be seen to be appreciated, but to the Tokyoites it recalls the great days of Edo. The firework show is but a remnant or symbol of the glories of the days or nights gone by, for it is still



Firework display on the River Sumida

known as "kawabiraki" (the opening of the river). It marked the beginning of the river season, that is, of the pleasures of the *suzumi-bune* (boating for cooling). Regular sprees with *geisha*, music and sumptuous feasting were carried on in house-boats, side by side with sober bona-fide "cooling expeditions." On a summer night the Sumida was as sprinkled with lighted house-boats as the sky with stars, and they went gliding "past and past" the willows and cherries on either bank, and the low-lying houses—country villas, tea-houses and restaurants, burning yellow candles in expectation of friends or customers. It is a picture familiar still to the more elderly of Tokyo's inhabitants. Times have changed, however, and with the advent of factory and dust, a five million population and the hard times along with other concomitants of modern civilization, the easy-going pleasures of bygone days have all but disappeared. The *kawabiraki* alone remains to commemorate the wonderful night-life now remembered only in the colored prints of Hiroshige and Toyokuni.

Both in Japan's history and in Tokyo's life of today the River Sumida may be compared with the Thames and its associations with London. Commercially the two rivers are of great interest to both capitals. They also provide means for the teeming populations to get pleasure, fresh air and recreation by boating. Just as the Thames has its "floating population" of pleasure-seekers who boat between the city and the suburbs, so the Tokyo youths enjoy

themselves on the Sumida for several months in the year. Though, however, so many poets have sung the joys of the Sumida the famous old river awaits a Japanese J.K. Jerome to give us a humorous picture of three men and a dog boating along its course.

A series of festive commemorations, important to the Japanese people, but in which the foreign visitors may not be so interested, is kept in the middle of July throughout Japan, called "Bon Matsuri" which foreigners aptly call "All Souls' Day." It is a festival in honor of the dead, or those supposed to be tormented in hell. Three days beginning with July 13th are given over for the "entertainment" of the emancipated souls. With them are associated the old custom of giving a universal holiday to the apprentices on July 16th, and the bon-odori (folk-dance in the country) together with a host of other interesting observances.

There is no end to the attractions of the Japanese summer. They would fill a library. It is enough to say that one summer judiciously spent in Japan is worth a lifetime in some barren country elsewhere.

AUTUMN

AUTUMNAL TINTS

The surface of the earth is so fair in autumn everywhere that one is inclined to advise potential visitors to Japan to go to regions less favored. The bare outward aspects of autumn are so exquisite in Japan as to call forth all the superlative adjectives one can think of, and yet even these are inadequate. The clear sky and the pure air, for which the Japanese autumn is particularly noted, so quicken the senses, clear the vision and increase the zest for life as to make one grateful for the very privilege of existence. One is in a mood to see beauty in the humblest of herbs such as the "seven grasses of autumn," and hear music in the rustling of leaves or the melancholy patter of rain. If the cherry season is the best time to visit Japan, the autumn of mists, the maple and chrysanthemum is better than the best.

Once more the people at home must go out and look at autumn's new dress on hill and in dale. It is Japan's custom to change her dress four times a year, and the people of Japan have copied this in their dressing. The color patterns of the ladies' kimonos are in harmony with the color patterns of the four seasons. Once more special trains are run, picnic excursion parties organized, and all the places famous for autumnal tints are filled with holiday-makers and week-enders. The question is, therefore, where shall

we go—or how shall we begin to give even a faint idea of what autumn is like in Japan ?

THE MOON

The three autumnal beauties are the moon, the maple and the chrysanthemum. Over a thousand years ago Japanese poets wrote beautiful odes to the wonders of the moon-illuminated and maple-adorned autumn.

The loveliness of the moon is not confined to autumn, but when we speak of the moon, instead of saying "the spring moon," "the summer moon," or the like, we mean the moon of August 15th (the Lunar Calendar), or that appearing sometime in the latter part of September or in early October. Westerners may be tempted to laugh at the fuss made in Japan about the autumnal moon. We call it by various poetical names meaning in their literal translations, "The moon of today," "This evening's moon," "The moon of the mid-autumn," "The celebrated moon," etc. Indeed, there is much conventionalism in it, the immense literary heritage of a thousand years, some derived from Chinese sources, no doubt. Still, it is the experience of every person who has gazed on many moons in Japan to agree with the sentiment of the following waka :

"Month after month many a moon appears, but no moon to be compared with the moon of this evening." (Note: there is a play on the words "moon"

and "month," both being the same in Japanese, and the phrase "moon of this evening" means the full moon of September.)

There is something in the autumnal sky, serene and crystalline, which makes the moon so beautiful, and something in the minds of the people, after the impetuosity of summer, which makes them best appreciate this simple, majestic phenomenon. Whatever the reason, thousands of poets have said so for a thousand years, and for once you may take their word on trust and view the famous moon in her approved setting.

MOON VIEWING

The day of the full moon is a great day for the poets, real or fancied, as well as for those at all mindful of ancient usage.

A temporary altar is placed on the veranda or where the moon is likely to shine. It is laden with offerings to the moon, made up of the harmless feast of hill and dale such as beans, cucumbers, egg-plants, chestnuts, persimmons, as well as fifteen white dumplings made of rice, symbolical of the fifteenth-night moon. All the offerings required for the moon-viewing ceremony may nowadays be bought, ready-made, at the food-stalls of any department store in town. This saves the housewife a good deal of trouble, and incidentally stops the fun and noise the womenfolk used to make at home in preparing them. Thus, the

approach of the evening is awaited, and when the great moon rises yonder like a polished mirror, thousands of voices are raised in whispered praise, and various scenes of moon-viewing or moon-worship are enacted.

Many parties of excursionists are away, walking up the mountain of Hakone or Nikkō. Here in a rural homestead a whole family are out on the veranda, sitting about the altar, talking and viewing the moon, and one or two ambitious members with their heads cocked to one side are trying to improvise odes to her. The same scene goes on at their neighbors', and in fact everywhere. Voices in conversation are heard, broken occasionally with peals of laughter. Someone yawns, and a master of haiku takes it up thus:

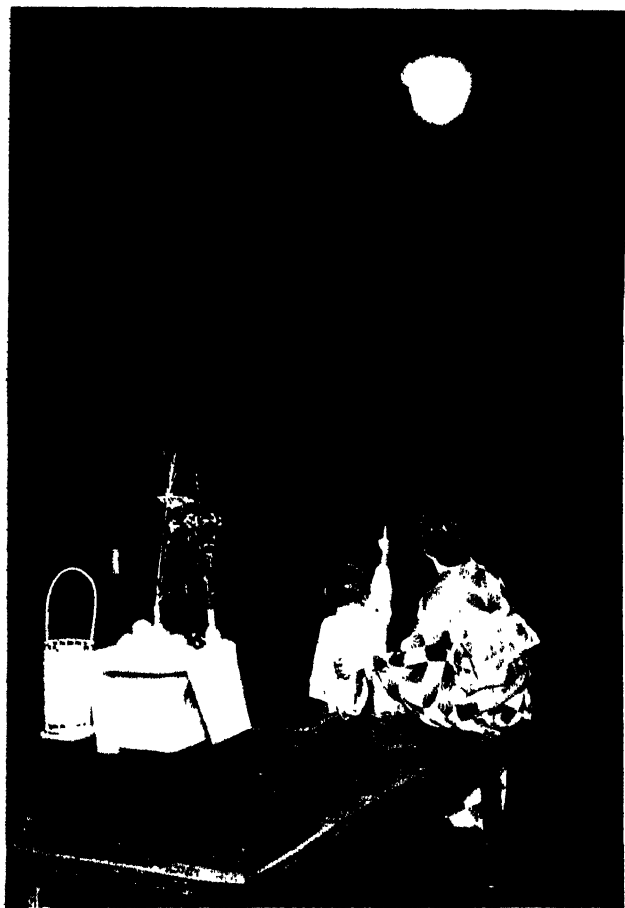
"The fifteenth moon! A neighbor praising the moon with a yawn!" (The fellow—perhaps an old man—is apparently too tired but still unable to retire to sleep.)

"The famous moon! One walking round and round the pond all night!"

It was the famous Bashō who dropped this gem.

Again, out in the street, one evidently absorbed in the moon, or with an ode in the making, walks into a blind shampooer. It is an unthinkable situation—that a blind shampooer, sounding his way with flute and stick, should be run into by a man with both eyes on this clear night. Hence the ebullition:

"The full moon! One bumps into the blind man, and he laughing goes by."



"Tsukimi" or moon-viewing

The man did not take offense but went off laughing, perhaps he was also a bit absent-minded—poor sightless fellow!

“Behold a giant shadow of a pine filling the parlor!”

One need not be told that this is an ode to the moon, but the picture is only possible in a Japanese house, open as it is to the full light and shadow of the outer world. The irrepressible Issa wrote:

“Three thousand monks sit in the moon, holding their peace!”—a solemn, immense picture.

Such then is the cult the Japanese make of moon-viewing, but it must be the moon of mid-autumn. It finds its way into the motif of every known art and poetry of every form. In European art the moon is part of a night scene, but in the Japanese it is the chief sight to which the surrounding scene and the night itself are subordinate, so you often notice the absurdity of the preposterously huge moon shining on a landscape essentially of a daylight scene. Though in the urban districts moon-viewing custom is on the wane, it is still observed in the rural parts as in old days, and in various ways according to districts. In poetry, art and craft the moon is as ever a favorite motif, and as synonymous with autumn as blossoms are with spring.

THE MAPLES

The maples, like the sakura, have a universal appeal. Mrs. Fraser's description is very beautiful:

"The autumn has come at last, and the maples are all on fire. Since one autumn, when I wandered through New Jersey woods as a tiny child, I have never seen such a gorgeous explosion of color, such a storm of scarlet and gold. Since the spring, the white of the plum blossom and the rosy glow of the cherry, the color has been deepening on the cheek of Nature, and has flushed out strong and high in the sunset of the year. All the gardens are mantled in wide panoplies of the wonderful foliage, which grows in a lovely equable way on the branch, each star-shaped leaf coming well to the surface of the mass, so close that no space between it and its neighbor breaks the stretch of color, but also well spread forth to the light, none crowded out of the honors of the show. I have been to one temple garden after another, and drive almost daily to Ōji, the maple village, which is all alive with Japanese holiday-makers."

Add to the crimson of the maple the deep green of pine trees forming the background, and the liquid silver of the running brook in the foreground, carrying on its breast a few fallen leaves, and the color scheme of the autumnal landscape is complete. But such no longer is the picture of Ōji. As "the maple village" it has disappeared, replaced by a cluster of nasty factories belching smoke, and by the network

of a railway crisscrossing system, for Mrs. Fraser's description was written in 1889. If you are in Tokyo, you will have to go rather far afield to see the maples at their best, to such places as Okutama and Takao-san within easy reach of the city, or, to go a little farther out, Myōgisan, Tsukubasan, Okutone, Usui, Nikkō, Nasu, Shiobara, Hakone, Fuji Five Lakes, Shōsenkyō, etc. Kwansai, especially Kyoto and its vicinity, are justly famous for the best maple landscapes in Japan. In Nara the profusion of its maple trees near the famous Kasuga shrine is enlivened by the presence of a thousand deer, the animals invariably associated with an ideal maple garden. We are reminded of the famous poem known to every Japanese child: "This time I bring no offerings; may the gods be pleased to take to their hearts' content of the maple-damask of Tamukeyama."

The beautiful Biblical phrase, "As the hart panteth after the water-brooks," would make, in its Japanese version, a most appropriate text for a maple scene in autumn. It is understood that by the maple is not meant the tree only but a whole family of "kōyō" (crimson leaves), including a large variety of trees whose leaves turn in autumn, and they are not unlike the cherry in that they may pass "in one night" at the blowing of an autumnal gale.

THE MIST

What adds transcendental charm and variety to

the autumnal landscape, and waterscape, too, is the mist. As you sit at your hotel window in some well-chosen resort, or stand on the water's edge of a lake in the mountains, looking over the surrounding scenery, you will see the mist rising as from nowhere—descending from heaven, or ascending from earth, curling, dancing, sweeping, flitting—appearing and disappearing in all manners of fantastic motion, thereby changing the scene every moment; now revealing the new peaks hitherto unseen, now hiding even the nearest familiar object, showing the bright light of noonday, or gray murkiness as of evening, thus playing hide and seek, as it were, with time and distance.

All this has been pithily expressed by Bashō, in the seventeen syllable haiku: "Mist for a while has shown all the hundred views." (A hundred views—"hyakkei"—reminds one of Hokusai's "One hundred views of Fuji," and Yoshitoshi's "One hundred views of the moon," etc.)

THE CHRYSANTHEMUM

The chrysanthemum is a royal flower in every sense, and though there are a thousand and one varieties in shape, size and coloring, the most popular and representative are the white and yellow flowers. The golden-yellow chrysanthemum of sixteen petals is the crest of the Imperial Family. Needless to say, it is not lightly copied in design or decoration. Somewhere in the middle of November the Emperor

gives a chrysanthemum garden-party at the Shinjuku Garden in the same manner that His Imperial Majesty gives a cherry garden-party in spring, to which are invited distinguished subjects and honored foreign representatives. It is one of the chief floral events of the year, awaited with great expectation. Unlike the cherry, the chrysanthemum is neither so common nor so easily cultivated. It requires months of sedulous care at the hands of skilled gardeners. Like a truly royal flower, she is jealous of personal service; she will not tolerate the least neglect or the least tampering by unworthy hands. Tokyo gives, as other cities do, a popular chrysanthemum show at Hibiya Park between October and November, when a marvelous pageant of chrysanthemums in all their variety of color and design is arranged, not only by day but by night also under electric light; and thousands of city-folk daily and nightly flock Hibiya-ward.

The chrysanthemum doll show annually held at the Kokugikan, Tokyo, is something which may shock and displease genuine lovers of the flower because of the fantastic, though doubtless skilful uses, or maybe abuses, to which it is bent. Notwithstanding, however, one will rarely witness a more spectacular combination of floral splendor and decorative art. Whole scenes of traditional Kabuki drama and famous pages from history are reproduced in realistic figures, all clothed with chrysanthemums, and set in a scenic background of elaborate construction, often lighted and moved by electricity. It is a kind of a super

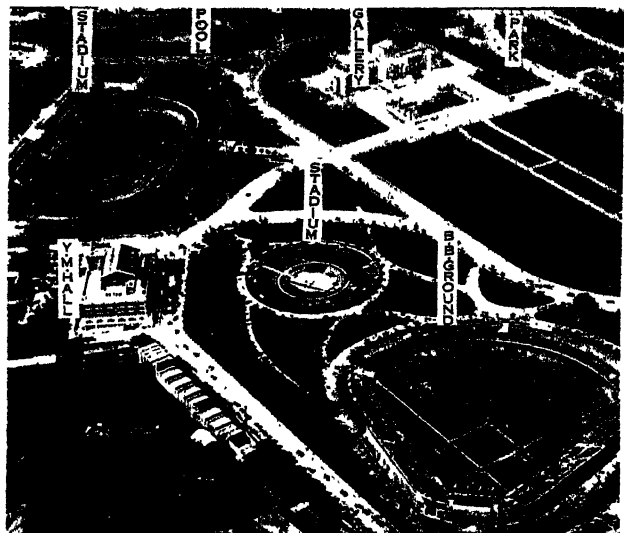
penny show, the delight of the masses and children, and worth seeing once at least even by adults.

ART EXHIBITION

As to the notable autumn events, the first thought that occurs to everyone is about the arts and sports. The art season, so-called, starts with exhibitions of the Nikakai and Inten early in September, followed by the Teiten Exhibition at Ueno (which begins October 16 and closes November 20). During their sessions Ueno becomes a Mecca of countless art lovers, real or pretended, and the talk of art, centering on the exhibits of the Teiten — of this young "arrival" with his new masterpiece, and that old "exit" having survived his last year's greatness, etc. — fills the press, the club, the saloon, even café and restaurant everywhere. All the book-stalls and picture-shops make a colorful display of the cheap reproductions of the more talked-of among the Teiten's exhibits. Side by side with this official exhibition are held a number of minor ones, some of which are, in the opinion of their promoters and "fans," of course, much more artistic than the orthodox Teiten.

SPORTS

Sports naturally claim wider circles of "fans" than the arts. The half-yearly tournaments of all sorts from boatracing to baseball take place in autumn.



Meiji Jingū Stadium, Tokyo

The "Tokyo Inter-University League Matches" of baseball, held at the Meiji Stadium, cause the greatest noise. The enormous stadium is filled daily to its capacity of 55,000. Buyers of admission tickets often stand all night outside the booking-office, forming a queue of a mile long. The chief "League Match" that makes the whole country think of nothing but baseball is known as "Sōkei-sen," an abbreviation of the "Waseda-Keiō tournament." (Note: the first character in "Waseda" may also be read as "Sō.") There is something deadly earnest about this historic match between the two great Universities of the south and the north. It is the Japanese Harvard-Yale or Oxford-Cambridge struggle.

The whole of Tokyo, and indeed of Japan, are fairly divided into two camps either for Keiō or Waseda. Each person has some connection, directly or indirectly, if in nothing more than the geographical sense with one or the other. In the autumn, alumni fans, many already gray with middle age, will come from the end of Kyūshū or Hokkaidō to see the match. Once there was an unpropitious incident resulting in some bloodshed over the result of a game. Owing to this and other "evils" the authorities stepped in and prohibited the game for some years. The sense of "loneliness" felt in the world of sport caused its revival in 1925, and the former glory of Tokyo's sport season was restored. For golfers, autumn is of course an ideal season with its high sky and bracing air. Golf, in Japan, is a

recent introduction but there are already more than sixty courses, all laid out in good situations by experienced enthusiasts. The golf courses of Asaka, Kasumigaseki and Kawana, in the vicinity of Tokyo, and Hirono and Ibaraki, in the suburbs of Kobe and Osaka, are excellent.

Autumn also has a number of classic festivals, colored by the maple and the moon. Owing to the mixture of the Old and New Calendars (Lunar and Solar, the former abolished in 1872 in favor of the latter), many an old-time observance coming under autumn has been included in summer, and some old winter festivals have been added to those of autumn. To the latter category of autumn-wintery festivals belong the "Festival of Kimono," on November 15th and the "Festival of Fowl," occurring two or three times in the same month. These, together with the Buddhist festivals of Higan and Oeshiki, etc., will be dealt with in the chapter on Festivals.

WINTER

AND THE NEW YEAR FESTIVITIES

Winter's own color is white — that of snow — and its best time is morning. There is an element of surprise in "a snowy morning," and surprise is essential to romance. One cold morning you will open your door or window to find the earth wrapt in snow's dazzling white, and for a moment you forget the cold itself. In Europe winter is probably associated with cozy, crackling logs and with familiar faces of friends or family round the fire spinning yarns or reading.

But the first thought winter brings to the Japanese mind is of snow-viewing. In these days snow-viewing has become more or less conventional. Yet, it is given the first place in the list of winter's pleasures. There is an old saying: "To be a poet-aster is an uncomfortable thing." Indeed, it would be more comfortable to sit round the fire one snowy day reading the latest novel than to go out the first thing in the morning in quest of some spot propitious for snow-viewing. But to be thought a person of elegant taste or æsthetic habits — is it not worth bearing a little personal discomfort?

IN THE SPIRIT OF THOREAU

"Now for it—till we fall in the snow-viewing!"
It is the classic on snow-viewing, by Bashō, of course.

It seems as if the American Thoreau had this haiku in mind when he wrote :

“We should go forth on the shortest walk, perchance, in the spirit of adventure, never to return—. If you are ready to leave father and mother, and brother and sister, and wife and child and friends, and never see them again — if you have paid your debts, made your will, and settled all your affairs and are a free man, then you are ready for a walk.”

Modern boys and girls may still retain something of the gallant spirit of Bashō in snow-viewing, but they manifest it in their zest for skiing and skating, for which Japan affords numerous opportunities. Snow-viewing for its own sake is no longer so common a pastime as it used to be. Yet art and poetry are still as much interested in the snow of winter as they are in the blossoms of spring. A typical drama or romance is often divided into chapters representing the four seasons, or acts symbolized by the four favorite scenes in some such fashion. First, the lovers meet under the canopy of blossomed spring ; the second acts finds them spell-bound with the happy illusion of a summer's night, followed by sober reflection or disillusionment, some autumn evening, or filled with a melancholy foreboding of catastrophe to culminate in a tragic end—death, suicide or revenge — possibly a scene of blood spilt on a clear snowy morning !

The snow months in Japan are January and February, except in the north or in the mountainous

districts. Though the hatsu-yuki (the first snow of the winter, over which the poets used to wax so eloquent) sometimes falls in December, and even late days of March may show a white landscape, it is greeted with delighted surprise. Some districts on the shores of the Japan Sea are snow-bound six feet deep or more during the winter, even as Mount Fuji is snow-capped all the year except in summer, but in most of the cities likely to be visited by foreign travelers the snow is treated more as a welcome guest than otherwise, and Tokyo's winter is not quite so cold as that of London, Paris or New York. In most of the seaside resorts near Tokyo such as Atami or Itō, the mercury seldom sinks below 40° F., there being scarcely any snow in the depth of winter. It used to be the pride of the Edokko to go naked in mid-winter, save for his scanty loin-cloth.

THE CLASH OF OLD AND NEW

Now the Japanese winter is chiefly associated with New Year festivities. No other country, East or West, presents busier and more colorful scenes at New Year time. The typical blending of the Western and Eastern civilizations in Japan is spectacularly demonstrated during the New Year season. While the new Japan stands perfectly transformed from what she was before the Restoration, her roots are deeply embedded in Old Japan, and she retains many of her old manners and customs. Indeed, there is a

tendency in recent times of Japan to hark back to her old-time rites and ceremonies. Thus in the New Year celebrations of today the Japanese are unconsciously obeying the dictates of both old and new, of Eastern and Western fashions.

The New Year season starts with the turn of December. Much of December is passed in clearing up the accounts for the old year, or putting the finishing touches to the year's work. Everybody wishes to begin the New Year "luckily" with a clear account. The hustle and bustle of December is perhaps the best of the fun. Everybody complains of being too busy, of hard times, of the difficulty of collecting one's bills, and of having too many bills to pay, etc.

In the days gone by the first herald of the New Year was the opening of the Year-end Market (*Toshi-no-ichi*), in which are sold the necessary paraphernalia for the New Year celebration, every imaginable article of furniture and decoration, from the sandalwood family-shrine and battledores down to pines and straw-rope hangings. The first of the *Toshi-no-ichi* was held on the Hachiman temple ground on December 14th, after which it took place every day at different parts of the city up to December 31st. This is still the custom in Tokyo and in many other cities, but these once-picturesque year-end markets are drowned, as it were, by the eternal scenes of selling and buying that go on everywhere "downtown." Lovers of the old and picturesque *Toshi-no-ichi* are often at



An open air "Year End Market"

a loss to know where it begins and ends, the whole district being one vast expanse of a market with booths, stalls and shops swamped with merchandise.

THE YEAR-END ACTIVITIES

Department stores nowadays are scattered all over the city and devote at least one floor to the Toshi-no-ichi market to draw off customers bound for the regular Toshi-no-ichi. Nor are the ordinary street shops to be beaten. Formerly, there were rigid rules concerning the dates in opening such markets or beginning the New Year decorations, etc., but these are days of free competition. The year-end markets and the New Year decorations are seen as early as the beginning of December. On either side of a street fronting continuous rows of shops, pine and bamboo are planted. These are surmounted with reddish-brown oranges and scarlet lobsters—symbols of prosperity and longevity—and such garlands are girdled with ornamental straw ropes, thick at one end and tapering at the other. A house thus ornamented is sacred to the deities of good luck.

Residential districts are decorated in chaste and orderly style, but the commercial "downtown" decorations present a messy, jumbled appearance. Tall, thickly-leaved bamboos shake noisily in the December wind, almost kissing one another across the road where the street is narrow, and nearly hiding the interiors of the shops. Towards evening when a

sense of "rush" prevails everywhere, the shuttered shops often present a uniform frontage, a book-store hardly distinguishable from a fruiterer's or a jeweler's. The sidewalks are considerably narrowed, and on every side there is the appearance of a great deal of business being done. The colorful shop signs of "special announcements," "clearance sales," "extraordinary offers" to sell at "bankruptcy prices," etc., make a gay medley, and the blare of band music and phonograph songs are heard perpetually. The streets are swept by snow-storms of handbills. The incessant traffic of motors, lorries, buses, bicycles, handcarts and pedestrians increases as the year-end draws near.

There is a driving sense of urgency with the imminence of New Year's Day for which none is as yet fully prepared. This feeling is increased by the publication within the first week of December of special numbers of all the popular magazines, bearing the unmistakable symbols of New Year, as if it had already arrived. It is further accentuated by the announcement at every rice-dealer's and confectioner's of their preparedness to take rice-cake orders for the New Year. Soon you will see at every busy street corner a squad of Salvation Army officers, ringing bells frantically to the accompaniment of loud appeals for charity. At many a shop you will see the old familiar figure of Santa Claus in his red and white robe and his long whiskers; and huge life-size Santas are seen stalking abroad in the middle of

the street, just as in other cities across the seas. Though essentially pantheistic, if not heathenish, the Japanese are taking more and more kindly to Christianity, at least in observing its symbolic festivals.

All this stir and bustle continues up to the last minute of the old year, or for several hours after the last minute. On December 31st the city and suburban trains are run all night and continuously into the New Year. Many persons have to work to the last hour of the old year — carpenters, paper-hangers, mechanics and handcraftsmen of all kinds who, released at midnight, will start only then to make their own preparations for the New Year. It is indeed little short of a miracle how the break of the New Year dawn finds the whole face of the city swept clean, beflagged with the rising sun, dotted everywhere with men, women and children in holiday attire, smiling and exchanging greetings.

NEW YEAR'S DAY

So begins the New Year, and with it a host of very old and very new observances, to make this time of the year happy, lucky and joyous. In the various ceremonies and festivities of the New Year may be found a key to the national characteristics of the Japanese people, and this time affords the best opportunity to study the Japanese civilization.

Early on January the first is held the august ceremony of "Shihōhai" (literally, the "worship of

the four directions"), which the Emperor himself performs, in the capacity of the people's high priest. Its significance is sacred and mysterious, something in the nature of a direct communion between the ruler and the spirit of the Imperial ancestors. It is performed in the silence of darkness preceding the dawn, in the light of pine torches, even as all the Imperial ancestors performed it in the days of antiquity. After that, Their Imperial Majesties will receive in audience all the distinguished officials and foreign envoys privileged to offer their personal respects. So the vicinity of the Imperial Castle is thronged with civil and military officers, dressed in their glittering uniforms, laces and decorations, as well as by thousands of people in holiday attire out to see these great personages. Shihōhai is the pioneer of numerous New Year events which follow one after another with breathless succession.

AUSPICIOUS "FIRST."

Everything done for the first time in the year is honored with the prefix "hatsu," or first, and is attended with ceremony. There are the "hatsu" pilgrimages to such and such shrines; "hatsu" festival of this or that temple; "hatsu" this and "hatsu" that, without end. To see the sunrise on New Year's Day many people will travel miles out of the city the previous night. To write the "first" poem with the ink made from the water drawn at the well has



**Skating on Lake Kawaguchi, one of the famous
Five Lakes at the base of Mt. Fuji**



**Battledore and shuttlecock, ladies' traditional
New Year pastime**

for centuries been an act of pious worship. Merchants will deck out the "first" waggon of merchandise usually sent out on January 2nd, just as in England on May Day. On that day are seen, all over the city, waggons and motor lorries, laden high with goods drawn about in a demonstrative way as at an election campaign, the men on top of the vehicle shouting "banzais" and other merry greetings. About the 6th are held the "first" exercises of the firemen, consisting of dangerous acrobatic feats in the esplanade before the Imperial Double Bridge. This is reminiscent of the Edo days when the firemen were the guardians of safety in the Shōgun's capital.

The first seven days of January are known as the "pine week" during which time pine and bamboo decorations are kept intact before every house. On the seventh night, however, they are removed, and only a spray of pine remains in the hole vacated by the ejected tree, and so on and on till the turn of February with its fortunately short-lived cold weather puts a stop to the New Year mood and brings all back to normal.

THE PLUM, UGUISU, TENJIN

About the middle of January, when the pine and bamboo decorations have been burnt and the last remnant of the New Year feast has been eaten by the dog, we begin to perceive the presence of really cold wintry weather. Now we are in the full

kan (winter-cold) season, and in the midst of a series of kan observances kept by many brave boys, not infrequently girls also. These include the practice of music, dancing, fencing and other polite and military arts just after dawn each day, the visiting of far-off Shinto shrines on cold nights by semi-naked devotees, who wear only thin cotton shirts, and other stoical exercises of old samurai days.

We are surprised in this cold season with its thrilling kan exercises to find the little fragrant blossoms of the plum-tree smiling sweetly — the first brave heralds of the coming spring! What a charming, plucky blossom the plum is, blooming through frost and snow when all the other trees, so big and proud, are shrivelled up. The plum sheds her exquisite color and perfume on the gray wintry air! Little wonder that poets and artists should dedicate masterpieces to her beauty. The plum blossom's beloved is the uguisu, the Japanese nightingale, who has the sweetest song in the world, and these two — bird and blossom — are ever coupled in Japanese poetry. Among mankind the most devoted of the plum blossom's lovers was Sugawara Michizane (845-903 A.D.). His memory has been deified in the temple of Tenjin. He is the patron saint of literature and poetry. The first Tenjin festival of the year is celebrated throughout Japan on January 25th. Everywhere the Tenjin shrines show plum trees in their gardens, coloring and sweetening the bleak wintry landscape.

Foreign travelers with but little time to spare, who desire to glean the maximum of interesting experiences, should visit Japan in the last week of December and stay till the end of the first week in January. Freed from the numerous little obligations and responsibilities to which the inhabitants of the land are subject, they may look upon an interesting, animated and picturesque world of a people brimming over with a zest for life — a people at once honest and ambitious, pious and pleasure-loving. In short, to see the true, unadorned home-life of the Japanese both at work and play, no time is more propitious than during the New Year season.

JAPAN'S GREAT CITIES

Tokyo, the Capital—Greater Tokyo—Old Landmarks—Days of Edo—Ōta Dōkan—The End of a Noble Warrior—Narihira the Poet—In the Age of the Gods—The Attractiveness of Tokyo—Old Curious Shops—Yanagiwara and “Freak-Eating,”—“The Charing Cross Road of Tokyo,”—Back of Ueno—The Shinobazu Pond—Osaka, City of Din, Smoke and Exquisite Environs—“Money’s Worth”—Chief Sights—Ancient Memories—Kyoto, the Uncrowned Capital—Historical Kyoto—City of Temples—Arts—Sightseeing—Landscape Gardens—Suburban Kyoto—Matsuri—Nara, Buddhist Rome—Why Daibutsu was Built—The Deer Park—The Shōsōin—Kasuga Jinsha—Eighth Century Nara—Nagoya, City of Golden Dolphins—“Middle Capital”—The Castle—Two Parks—Kobe, Cleanest and Healthiest City—Kobe’s Neighboring Towns—The Minatogawa—Kobe Beef, Nada Saké, etc.—Yokohama, Japan’s Front Door—Vicissitudes—Environs—No Trace of 1923—Other Great Cities—Geographical Sketch—Population

TOKYO

THE CAPITAL

TO describe a great city like London or Paris to an American, or a mighty American city such as New York or Chicago to a European, is a comparatively easy matter. They are kith and kin, so to speak, sprung from the same civilization. Tokyo is different. It would be as misleading to treat it as an Eastern city as not to treat it as such. Tokyo has none of the characteristic, often sordid, aspects of a so-called Eastern city. The keen observer will not be slow to gain glimpses, through the crevices of its modern exterior, of that inner life which distinguishes it from any other great city in the world.

Tokyo had grown to be a very complex and indeed highly civilized city during its three centuries of national seclusion. To this civilization has been added in the past sixty years the modern superstructure of the West. To the newcomer the city may seem a heterogeneous medley, at once ultra-modern, quaint, colorful, even bizarre—a “cocktail” sort of a city. He may think that Tokyo is passing through a violently transitional stage, or that it is

perhaps only half Western — in the sense of being half-civilized. The true explanation is that Tokyo is unique—the result of its peculiar evolution, and must therefore be judged or appreciated by its unique standard. The same applies to the old cities of Kyoto, Osaka, Nagoya and other big cities.

It would be simple to describe Tokyo in year-book style as the capital of the Japanese Empire, one of the half-dozen World Powers, with an extensive area of 213 square miles, a little more than Chicago, inhabited by 5,432,000 people, divided between nearly equal numbers of men and women, a city with all the latest improvements in the accommodation and administration which go to make a great metropolis. Such a description, however, will give no picture of what Tokyo is really like. To frame an adequate picture one must dip a little into its historical background.

GREATER TOKYO

There is a tide in the affairs of cities — and Tokyo has survived several crises. The earthquake and fires of 1923, which destroyed half the city, were the last and most severe test it has yet passed. The first alarmist report of the catastrophe received in Osaka and the southern cities was that Tokyo had entirely disappeared, and indeed for some days after September 1st there was serious misgiving as to the possibility of its reconstruction. The rumor gained

currency that the site of the capital would be changed. For a while the fate of Tokyo trembled between resurrection and extinction. On September 12th, within two weeks of the earthquake, the Imperial Rescript was promulgated, calling upon the nation to reconstruct Tokyo and to "provide for its future development and for the renovation of its streets and highways of traffic." Immediately rumor and misgiving were dispelled, and the city addressed itself to the seven-year program of reconstruction at an estimate of ¥850,000,000.

For seven arduous years Tokyo panted, sweated and bent low over the task of rebuilding. At the end of the period the plan was carried through. It included the laying of broad arteries, adjustment of residential sites, construction of fire-proof houses, canals, bridges and embankments, parks, water-works and sewage systems, the establishment of schools, libraries, hospitals, and the carrying out of numerous other schemes on land, in the air and underground, all of which taxed the capacities of the people to the utmost. When, on March 26, 1930, celebrations were held to commemorate the reconstruction, both Mayor and citizens were happy beyond words. In 1932 Greater Tokyo was proclaimed — an old dream realized. In practice it meant the slicing off of some outlying districts to be added to the newly-built city, thereby swelling the number of its wards (*ku*) from fifteen to thirty-five. We know that it is only the birth, not the maturity of Greater Tokyo, but it may

bear honorable testimony to the spirit of the old Edo which refuses to be quelled by fire or earthquake. Thus Tokyo stands, in respect of population, the third largest capital in the world, as the following figures show: London 8,202,000; New York 6,930,000; Tokyo 5,432,000; Berlin 4,333,000.

OLD LANDMARKS

In the reconstruction, care was taken to preserve the old landmarks as much as possible, consistent with the health and convenience of the city. The Ginza—the Piccadilly and Broadway of Tokyo—runs on the same old road. The great semi-circle thoroughfare as before, starting from the Ginza, passes the busiest and most prosperous portions of Kyōbashi and Nihonbashi wards, and goes on to Kanda and Shitaya till it reaches the great Kwannon Temple at Asakusa. It then returns, by another and equally prosperous avenue, to the Ginza. The circle has at intervals eight department stores, each comparing favorably with the best in Europe or America.

The old parks of Ueno and Shiba, noted for the cherries, maples, lotus ponds, museums, and Tokugawa temples, happily remain as in days of early Meiji. The old fifteen wards, and the new twenty wards recently added, though embellished, are as readily recognized by their original signposts. Thus, the chief shopping districts of Kyōbashi and Nihonbashi have their old influential banks and business

houses, their brilliant cafés and restaurants as well as their colorful night stalls; the wooded district of Shiba has its old temples, large and small, curio shops and sea-commanding terraced residences. The dignified Kōjimachi of the Imperial Palace is noted for its Government offices, clubs and newspaper buildings, and the sites of foreign legations and embassies together with the official residences of high dignitaries. Kanda and Hongō are as crowded as before with schools, colleges and second-hand book shops, and the numerous boarding-houses for their patrons, students of all grades and fortunes; the low-lying Shitaya and Asakusa are known for their popular temples, innumerable amusement houses and restaurants; the high-located residential districts of Azabu and Akasaka, for their wealthy inhabitants — nabobs in business, banking and the world of letters. Add to these the lesser residential quarters of Ushigome and Koishikawa, and the prodigy of Yotsuya, as the new-found gateway to central Japan, the formidable rival of the shopping Kyōbashi, and the two riverside wards of Honjo and Fukagawa, just across the Sumida, the home of the Edokko — the Japanese cockney — proud, slangy and improvident — whose downright outspokenness, love of a dangerous life and contempt of filthy lucre have earned for him national distinction. So is the list of the fifteen wards complete, distinguishable one from another by their topography and occupations.

Look at such a vast city — that is, you may in a

day or two just take a passing view of it by taxi or charabanc; yet weeks, even months, will not be enough if you would study the most famous of its sights, replete with artistic charm and historic associations. The writer, who has lived practically all his life in or around Tokyo, has not as yet met a person who boasts of knowing the whole of Tokyo.

DAYS OF EDO

As Tokyo is situated on the Sumida River which pours into Tokyo Bay to swell the mighty Pacific, its former name, Edo (estuary-door), sounds more poetical and appropriate. But the political conquerors from the south, who destroyed the Shōgunate in 1868, could not tolerate anything reminiscent of the old régime. They therefore displaced Edo in favor of Tokyo (eastern capital) as distinct from Kyoto (western capital). The amazing strides made by Tokyo, or rather by Japan, are identified with the august rule of the Emperor Meiji (1868-1912) which future historians will probably call the most glorious in the annals of the Empire.

But it is impossible to forget the founding of the city, as laid in Edo days, or the 260 years of the Tokugawa régime. Over sixty years have passed since Edo was changed to Tokyo, but the study of Edo is constantly made with ever-increasing zeal, each year adding new discoveries to the great legacy. Many of Japan's most celebrated names in art, the

crafts and literature, which are beginning to attract the admiring attention of the world, belong to Edo. Many of the picturesque national observances—manners, customs, festivals and superstitions—had also their origin in Edo days.

It is curious to reflect that Edo, too, was once threatened with a grave crisis. With the fall of the Shōgunate, many of the 300 resident daimyō, liberated from the feudal obligation to keep expensive estates in Edo, began to go home bag and baggage, thereby throwing the shadow of the fear over Edo that the city might relapse into the trackless reed moor that it once was. This fearful possibility, however, was gloriously averted when the Emperor made the momentous declaration that he would appoint Edo (then changed to Tokyo) the capital of the Empire, and would remove from his old home, Kyoto, to the new capital, Tokyo.

Edo days lasted, to be precise, 277 years and eight months, i.e. from August of 1590, when Ieyasu was appointed by Hideyoshi to be lord of Kwantō district and took formal possession of Edo, until April 11th, 1868, when the 15th Shōgun, Yoshinobu, then 31 years old, restored the castle as well as the government of Japan to Meiji Tenno, then a young man 16 years old. Kwantō, it may be added, is a large tract of land comprising the eight provinces and the seven islets of Izu, or, to use the present administrative divisions, seven prefectures, including Tokyo prefecture of which Tokyo city is a part. How Ieyasu, the

master of Kwantō, succeeded in ousting his former chief, Hideyoshi, and made himself the overlord of all Japan, is part of the absorbing history over which space forbids us to linger. Suffice it to say that it was the determined policy of Ieyasu and his successors to make Edo the greatest city in Japan, even to outshine Kyoto and Osaka, not only as the political center, but as the center of Japan's artistic and cultural life — an ambition which was realized to a marvelous degree. No wonder we now see each year adding more and more to "Edo literature," as if Edo had been the golden age of Japanese civilization. For one thing, we have still living among us a large number of influential persons whose minds are richly stored with memories of Edo days. The last baby born in Edo is now (1934) only a young person of 67 years. Indeed, so much is said and written about Edo that we are apt to forget that Edo is very much older than the so-called Edo days.

ŌTA DŌKAN

Another person dearly associated with Edo, and one regarded as its founder, was a famous warrior whose name was Ōta Dōkan (1431-1486), around whom many romantic anecdotes have gathered. He was apparently the nearest approach to the ideal of what a brave samurai should be. Besides being a bold knight, Dōkan possessed imagination and a taste for literature. He was himself a poet of no mean order.

His Lord was Uesugi of Yamanouchi, a noble of Kamakura, of whose house Dōkan was both a pillar and an ornament. In 1457 he built for himself a fortress near a swampy seashore, called Edo, east of Kamakura, and his fame spread far out of his little domain till it reached Kyoto. His visit to the Imperial capital in 1463 was a memorable event. He was received in audience both by the Shōgun and by the Emperor. The Shōgun, Yoshimasa, was fond of practical jokes, and tried to test Dōkan's character by placing a mischievous monkey on the way he had to pass to the court. Dōkan, forewarned, bribed a court menial to bring the monkey to his lodging on the previous night, and he gave it such effective lessons in good manners by means of a stout stick that it could not easily forget. When the monkey was released upon him at the Shōgun's court on the morrow, it instantly recognized Dōkan's face and cringed and crawled before him like a pet.

His audience with the Emperor, Gotsuchimikado Tenno, was no less successful. Of it a romantic echo comes to us through the corridors of six centuries. The Emperor asked him several curious questions: what sort of moor was the Musashino? what sort of castle he had built? what kind of bird was the famous Miyako-dori, etc.? For all this Dōkan had evidently prepared himself, as he had done for Yoshimasa's monkey, and he consequently replied in a series of beautiful verses. The Musashi plain, he declared with poetical hyperbole, was "vaster than the sky of

the summer showers, there being a place in it which has not known the dew." As for his castle :

"My humble home is just above the pine-clad moor, and near the sea, with the high crown of Fuji looking in at the eaves."

His "humble home" stood somewhere near the site of the present Imperial Castle, while "the pine-clad moor" embraced the sites of the present Hibiya Park, the Ginza and the rest of southern Tokyo sloping to Shiba and Shinagawa. No more concise a description of Tokyo as it was in days of Dōkan was ever written. As for the Miyako-dori, he confessed he had not seen the birds, "though," he added "I have my abode on the bank of the Sumida," thereby intimating their poetical associations were not unknown to him. The Emperor was so delighted with Dōkan's charming personality, so gallant and accomplished, that he conferred upon him the rare honor of an autograph poem: "I rejoice to see the Musashi plain, which I thought a trackless moor of rush, so beautifully adorned with the flowers of your words."

THE END OF A NOBLE WARRIOR

Overwhelmed with Imperial honors, Dōkan went home and continued his study of letters and poetry. Nor did he neglect his warlike duties; he frequently repaired and strengthened his castle. He rose in the esteem of both friends and foes, till at last jealousy inspired the slanderer's tongue and caused his Lord

of Kamakura to view his doings with an eye of suspicion. One day Dōkan was summoned to Kamakura, under pretence of entertainment, and while he was making his ablutions in a bath-room, naked and without weapons, the treacherous Lord had him pierced with a spear. Dōkan took his fate like a man. Before drawing his last breath he begged his assassin to stay his weapon for a moment that he might compose his last jisei (swan-song): "How I should have regretted my life at such a time, did I not treat it always as if it were never mine."

Ōta Dōkan perished in 1486, 55 years old. After this the Uesugis quickly degenerated, and the province of Musashi passed into the hands of Hōjō and others till it was taken by Hideyoshi to be finally inherited by Ieyasu. There are "Dōkan Plateau," and "Dōkan Street" and other relics of the hero in Tokyo, but his most striking monument—his full-size statue—is seen on the landing of the main staircase of the Tokyo Municipal Office, standing side by side with that of Ieyasu.

NARIHIRA THE POET

The Miyako-dori of the Sumida recalls the visit paid to the river by the great poet, Narihira, in 860 A.D., that is, about five centuries before Dōkan's time. Ariwara no Narihira, the famous poet in the most poetical age in Japan's history, was a son of royalty, his mother a daughter of the great Emperor

Kwanmu, and his father a son of another Emperor. He was a daring lover, his passionate exploits being celebrated more for their variety than their chastity. Perhaps he grew a little weary of the tameness of the court, or he had to fly from it in consequence of some indiscretion. Together therefore with a band of kindred spirits, he made a long eastward journey on horseback after the manner of the patricians of his day. As they went, they sang, that is, composed waka, and these, as recorded in the *Ise Monogatari*, show that Narihira shed tears abundantly during this journey, thinking of his home and the women he had left behind. Marveling at the smoke of Mount Asama, and adoring the snow-capped Fuji of Suruga, the merry, melancholy party came at last to the trail-less Musashi. Then writes Narihira :

“Farther and farther away we journeyed, and came at last to the edge of a great river, forming the boundary between the provinces of Musashi and Shimōsa. It was called the Sumida. Pausing on the bank of the river, we ruminated on our fate saying to one another, ‘To what a far-away, outlandish region we have strayed.’ Suddenly, the ferryman cried: ‘Aboard, all of you, or it will be evening soon.’ We went aboard and the boat was about to row out. It was twilight and a sense of melancholy was upon all, each of us perhaps thinking of the beloved home and of the women left there. Then we saw some waterfowl like common sea-gulls playing over the river; they were strange white birds with

red beaks and red legs, the like of which had never been seen at the capital. One of us asked the boatman what kind of birds they were, and he answered that they were 'Miyako-dori' (birds of the capital). At once I apostrophized them:

'Prithee Miyako-dori, as you bear so happy a name, we must ask this question of you: how our beloved are getting on at home—ill or well?'

"On reading the poem, all on board wept."

It is one of the most frequently quoted of Narihira's verses, for it gave what Shakespeare called "local habitation" to the "airy nothing" of that place on the Sumida, now called "Kototoi" (literally, "the question asked"). The pretty little Miyako-dori, so white, so red-beaked, and so red-legged, just as Narihira described them, are still found playing on the Sumida at the spot where the poet found them a thousand years ago, and they little dream what blessed birds they are to have been addressed by so lovely a poet. But for this poem they would not have been allowed to live here so long, still less to have been idolized as Tokyo's cherished birds in this year of grace, 1934. Nevertheless, they might complain that it is a little irksome at times to be importuned by countless would-be imitators of Narihira with their clumsy questions.

IN THE AGE OF THE GODS

Unwind the clock of time and go back seven or

eight hundred years from the time of Narihira, and we find the boundless Musashi plain peopled with a savage tribe known as "the eastern barbarians," perhaps the then fierce Ainu, who at that time infested all the northern districts of Japan. To subjugate these savage tribes the valiant Yamatotakeru-no-mikoto, the august second son of Keikō Tenno (81-130 A.D.) came out to this far-off east. This prince, young and handsome, and withal invested with incredible physical strength and warlike temper, literally hacked his way through the Ainu-infested Tōkaidō. During this expedition he lost his beloved wife, and the sorrow of the loss shadowed his heart ever after. One day he ascended Ashigarayama and looked down on the extensive land below—the provinces of Kazusa, Sagami, Musashi, Shimōsa—and the great ocean beyond. Thinking there of his wife, he sighed three times, saying "Azuma-haya!"—"Alas for my wife!" So this part of Japan, especially the province of Musashi, has come to be called Azuma, and the word is often used as a poetical name for Tokyo.

Thus this "comparatively modern" Tokyo has associations, historical and legendary, of nearly two thousand years, going back to the dawn of the nation. Moreover, as the shell-mounds and other prehistoric relics often discovered in and around Tokyo these days tell the archeologists, Tokyo has records of tens of thousands of years. For all that, we are satisfied that it is still a very modern, young city.

THE ATTRACTIVENESS OF TOKYO

The subject is worth a thick volume. The writer once read a ten-volume work, each book containing over 300 pages, dealing with the attractions of Tokyo, and despite his limited acquaintance with the city, he laid down the last volume with a sigh of dissatisfaction—a sense of much having been left out. In a chapter like this therefore one can only hope to touch the barest fringe of the subject.

Everything depends on the tastes, the objects and the circumstances of the visitor. Probably the wisest thing he can do on arrival is to look in at the Japan Tourist Bureau, whose offices are to be found in every big city, and after stating his wishes or plans, ask the advice and assistance of the officials there. All service is gratis.

If your purpose is mere sightseeing, you are an easy customer. Ten to one you will be told to take a drive to Ueno, Asakusa, Shiba and round the Imperial moat; to see the Imperial Museum at Ueno, and the picture galleries, if they are open; take a saunter up and down the Ginza; eat a Japanese dinner at Kōyōkan (Maple Club), and view the old Japanese drama at the Kabuki-za theatre, Meiji-za or Tokyo-Gekijō; to get a Japanese friend to take you to see the “Noh” dance and enjoy a geisha spree at Shinbashi or Akasaka, or make a round of Tokyo’s eight biggest department stores, which in itself is a liberal education, and so on.

There is a goodly quantity of tourist literature, great and small, in both senses of the term, treating the sights and events worth viewing in the city, from a thick authoritative work of about five dollars in price to little folders given away at every big railway station. It must be admitted, however, that a thoroughly accurate and up-to-date guide book is rather hard to find. The latest, and perhaps the best, addition to this kind of literature is "An Official Guide to Japan" published in 1933 by the Government Railways.

After all the "must" places and sights are finished, the first thing the visitor will be advised to do is to ramble about the city without any preconceived aim or destination. Any part of Tokyo, provided there is a road to walk on and houses on either side, will be interesting to him. If he has a competent guide, all the better; if not, he has at least a serviceable map and a few hints to go by. With these he can do wonders. Even if he makes a few mistakes, or suffers the unnecessary loss of a few yen, the experience will be worth the price, and the chances are he will have made some discoveries for himself for which he will long be grateful.

OLD CURIOUS SHOPS

Now let us sample a walk, starting from Ueno Park to which we have come by motor. After having tiptoed along the corridors of a mouldy museum



A night scene in the Ginza, busy shopping street of Tokyo



Marunouchi, business center of Tokyo

Photo: The Tokyo Nichinichi

or a stuffy picture gallery, we shall be glad to start upon an open-air stroll. Walking down the broad stone steps which form the front entrance to the park, and going straight on, we soon pass the large Matsuzakaya Department Store on the left. This is the last stage of the Onarimichi (the august road) which the Shōguns used to take when visiting their ancestral temple at Ueno. We here notice on our left a small shop, in the show window of which are displayed piles of color-prints, made familiar by such names as Hiroshige and Utamaro. Walking a little farther we see another shop, almost a replica of the first. There is a third—a fourth—a regular color-print quarter! In between are little musty shops dealing in old Japanese books, manuscripts and old postage stamps, matchbox labels, etc.

On your right you will see, if you read Japanese ideographs, a conspicuous signboard, announcing unheard-of wares — charred remains of newts, frogs, snakes, salamanders, monkeys and what not—whose uses defy our knowledge unless we consult our great grandparents. A pair of newts, burnt black, were believed in old days to possess the talismanic power of making the loved one love you. Hence the old adage: “Gold coins, without being charred black, are ever a good love potion.” Some of these “black-burnt” wares are said to cure diseases other than love. From the clean, prosperous air about this shop, it would seem to be doing fairly good business. Looking down the street you will see another shop,

and yet another, all carrying the same kind of sign-board, and each claiming to be the oldest seller in the "black-burnt" ware. This is, as far as the writer knows, the only place in Tokyo, perhaps in the whole world, where such things are sold. They illustrate the tenacity of old beliefs, even superstitions. Why, even our paternal police know better than to interfere, for the business, if stopped, would go underground, and receive thereby the best advertisement and reap still greater custom from its small but chosen clientèle. We will therefore wish them good business as a picturesque survival of Edo days, and pass on.

YANAGIWARA AND "FREAK-EATING"

Presently we shall come to a canal, and crossing the bridge we see on our left a shop, half concealed behind a screen of hanging clothes — sometimes kimono, sometimes yōfuku (foreign clothes), sometimes student uniforms, or ladies' rain-proof mantles, according to season or weather. It is, of course, the Japanese equivalent of what the English call a "reach-me-down" shop, only the outpost of a long line of similar shops, extending for half a mile eastward, known as Yanagiwara.

Turning left round the corner, we pass block after block of shops, one almost like another, and our progress sometimes interrupted by tradesmen from between the forest of clothing inviting us to "step in." Their "inexhaustible" stock-in-trade

contains every variety of clothes from the carpenter's "happi coat" down, or up, to the gold-laced ceremonial suit of a Cabinet Minister or a young lady's wedding dress. Many a Tokyo resident cherishes a kindly sentiment of old acquaintance with the Yanagiwara. In early Meiji of less luxurious habits a young student not attired in the ready-made output of Yanagiwara or Hikagechō (another old-clothes street in southern Tokyo) was regarded as an insufferable snob.

If we insist on seeing the last of the Yanagiwara, we shall come upon the Sumida at the Ryōgoku bridge, and here we have a good view of the great amphitheater across the river in which the Sumō wrestling matches take place in January and May, and in November the chrysanthemum doll shows. The temple adjoining is the famous Ekōin, erected in memory of the 17,000 dead in the great fire of 1657, and it is also noted for what is assumed to be the tomb found there of the "chivalrous" robber, Nezumi-kozō, the Japanese Robin Hood who "robbed the rich and helped the poor." It draws a constant stream of pilgrims, many of them said to be jobbers on the 'Change, praying for lucky windfalls. This neighborhood is also known to contain cranks' eating-shops, making specialties of the flesh of the monkey, the boar, the bear, the live loach eaten as they are boiled, and the like — a regular Mecca of "freak" eaters. The latest news adds that the number of such shops has been reduced to one only.

“THE CHARING CROSS ROAD OF TOKYO”

Returning to the “reach-me-down” shop at the corner, we resume our walk farther down the same road, disregarding the broad and tempting turning on either side, and we soon enter the busy Ogawamachi, full of law students, language students, etc., preparing for an exam of some sort. They strut about with an air of assurance, as if owning the whole district. Presently we are in Jinbōchō — the Charing Cross Road of Tokyo — full of second-hand bookshops. Here it will be an interesting bet to guess the number of second-hand bookshops ranged along both sides of the street and its offshoots. It will not be a task quite so easy as it seems. What looks like a second-hand bookshop may prove to be a publisher’s dealing in new books, or what passes for two separate shops may be found to be one, connected by a passage in the interior. Stationers’ and magazine stalls are also easily mistaken. Among the ceaseless double currents of passers-by we frequently recognize the faces of well-known scholars, artists and poets, sometimes foreigners; for one may find good bargains here, even precious first editions for a quarter of their real value.

At this point you can already see the top of the gigantic torii up on Kudan Hill, the entrance to the great Yasukuni Shrine for those heroes and heroines who have laid down their lives for the Imperial cause. It is famous for its cherry garden, military museum,

etc. We will not proceed so far, but turn round and take a fifty sen taxi back to Ueno.

BACK OF UENO

At the bottom of Ueno on the near side, we now notice what is quite obvious—the large number of restaurants and tea-houses of all varieties, from a ten-cent coffee shop to an old æsthetic “tea-house” where you may spend all the money you chance to have—and more. Some of them, quite new, are cheap in every sense. Others boast of being as old as Edo, having a history and traditions of 300 years. Besides these, there are so-called *enkai* (banquet) restaurants of good reputation, able to accommodate hundreds of diners. At some of these the food is surprisingly good, as good as the best in Tokyo.

The inner man satisfied, we may walk in an eastern direction along the Ueno-Asakusa thoroughfare of which the curious feature is the frequent recurrence of shops dealing in the garniture of Buddhist and Shinto worship. It is presently explained by the great Higashi Hongwanji Temple—popularly called “Monzeki” (Imperial offspring)—with its *sujibei*, or striped walls—specially permitted to the Monzeki temple, which you see on your left, quite near Asakusa Park. But let us refrain from going farther lest Asakusa, only two minutes from here, should detain us for hours.

Mindful of a quieter walk, therefore, we re-

start from Ueno, this time in the opposite direction, through the Ueno wood, going behind the Imperial Museum. Here we shall encounter many young men and women of peculiar types, not quite the same as we saw in Kanda, but we shall have no great difficulty in identifying them as students of art and music—young men with long hair and sallow faces, young women with short hair and bright kimonos—going to or from the famous art school of Okakura Kakuzō's memory, or the most famous music school in Japan. We meet also lanky anæmic-looking scholars with "bookworm" written large on their faces—returning homeward from the Teikoku Toshokan (Imperial Library), the most popular library in Japan. These men may have in the palms of their hands the future destiny of the Empire to an extent undreamed of by the present generation. Advancing, we find ourselves passing through a graveyard, for this part, Yanaka, is full of Buddhist temples. There are many persons, neither queer nor maudlin, whose hobby it is to study the tombs or read the words inscribed on them. We all have an inexorable appointment sooner or later to meet those denizens under the green grass, and so feel perhaps a certain mysterious fascination for it. If your taste lies that way, the Yanaka graveyards make an ideal hunting-ground, for you will find there the tombs and monuments of quite a gay company—actors, wrestlers, rōnin, assassins, murderesses—Otojirō, Hitachiyama, Kurushima, Takahashi Oden—good and bad together, the unwinnowed chaff and corn.



Asakusa Kwannon Temple, Tokyo

THE SHINOBAZU POND

Seeking a way out of this burial ground, we go down to the Sakashitamachi — “below the slope street” — and with our back turned towards Dango-ka, once famous for its chrysanthemum shows, and the Dōkan-yama of old Edo memory, we hurry along the busy thoroughfare till in a few minutes we come to full view of the Shinobazu pond, right below Ueno Park. It has a series of quaint and weird additions, but ignoring them this time, we will go round the pond — a mile in circumference — at its outer semicircle. On our right is a row of typical two-storied Japanese houses, large and small, in a picturesque jumble overlooking the lotus-studded pond.

Not being in a mood for an expensive spree this evening, we will saunter to Asakusa Park to eat “democratically” at one of the half-a-yen or one-yen à carte restaurants of which that park is full. But choosing a quiet lane going uphill behind the main Ueno-Asakusa road, we pass through Iriya, once famous for the morning-glory gardens. We may stray into a hushed sort of world, with an air of sequestered quietude, although it is so near to the busy places of Ueno, Asakusa and Yoshiwara. Here indeed there you will notice the sign “restaurant” (in Japanese) hung up at a stylish house, to all appearances, an ordinary residence.

By no means did we go out of our way to seek

a characteristic center to start from. As a matter of fact, Ueno is semi-suburban in comparison with Kyōbashi and Nihonbashi. If we started from the Nihonbashi bridge, the center of old Edo, from which the distance to the rest of Japan was, and still is reckoned, we should have had much more to say about the roads radiating from it than we have said about the same distance we have just covered. Every street in Tokyo has its history and traditions of from one to five centuries. Tokyo in its human aspect is the most pathetic, the most tragic and at the same time the most comic of all the cities in the world.

OSAKA

CITY OF DIN, SMOKE AND EXQUISITE
ENVIRONS

If you are told that Osaka is a fine city to get away from, do not be too ready to believe it. Osaka has its attractions. They are not apparent to one rushing over its busy streets and canals. They grow on a longer stay there. You may not like to live in Osaka, but once settled there you will dislike leaving it. Osaka is a city of commerce, manufacture and money-making. It is a business city, and those interested in business — what man is not? — cannot afford to ignore it.

The latest report that some of the world's greatest news agencies are posting full-time correspondents in Osaka is but another proof of its attractions as a business center of the world. It is here that money is literally manufactured—Osaka has the only government mint there is in Japan—and the largest volume of foreign trade is annually transacted. It is here also that the two greatest daily newspapers in Japan—the *Osaka Asahi* and *Osaka Mainichi*—are published. These two, by the way, with their sister organs in Tokyo, divide between them the ninth part of the entire newspaper readers of Japan, it is said.

The latest census puts the population of Osaka at 2,500,000, Japan's second largest city after Tokyo. Indeed Osaka stood foremost till October 1st of 1932,

when Tokyo, as if jealous of Osaka's geographical and numerical superiority, expanded its city area into Greater Tokyo with its present population of more than five millions. The Yodo is to Osaka what the Sumida is to Tokyo, but the city, growing apace on both sides, has fairly buried it. You will scarce notice this great river, full of historic and romantic associations, though you may cross and re-cross it in your auto trips through its densely-populated, hurry-scurry streets.

Osaka is a regular checker-board of criss-crossing streets, rivers and canals. Its waterways are 40 miles long and are crossed by 1,320 bridges. It is sometimes called the "Venice of Japan." This close-knitted cobweb of streets and waterways, together with its splendid harbor—which will give an idea of Osaka's glory as an industrial city — and its location in the center of serpentine Japan, have helped Osaka to rise to its commanding position in the nation's commerce. It is much more than the "Manchester of Japan," especially in allusion to its great cotton manufacture. It is, without exaggeration, the "Chicago of the Far East," if only in respect of its forest of chimneys seen everywhere. Osaka is said to be the richest city in Japan; its wealth is estimated at ¥4,712,650,000, about one billion yen more than that of Tokyo.

If Osaka is, above all else, a city of money-makers, it is also a city of spenders, not of misers. Its spending, however, is guided by principles of busi-



Nakanoshima, the civic center of Osaka

One of the cotton mills in Osaka

ness, or it is only part of the general scheme of money-making. That is why money circulates more in Osaka than anywhere else in the Empire. If there is not much in the way of sightseeing in the city proper, there are innumerable devices and organs for money-spending. Some of these are fashionable theaters, luxurious restaurants and expensive tea-houses, as well as cheap popular ones. Again, Osaka's gay districts have more houses of the red light, cafés, etc., per square block, than similar districts in any other city of Japan.

“MONEY'S WORTH”

These places of pleasure are all run with an eye to business, or on strictly business principles. You will probably say that in no part of the world is to be found even a single house, catering for pleasure, run deliberately with an eye to loss. What we mean is that in this city of ineradicable business instincts they believe everything good is worth money, and that more of it is worth more money. Money is therefore the standard by which all is judged. You are more likely to get your money's worth in Osaka than in any other commercial town, because they know what money is worth. Sen to Sen and Yen to Yen, you stand a better chance in this city to receive exactly in proportion to what you give. Diplomacy and shrewdness count certainly, and so does politeness. Yet after all, money is money. In Osaka

there can be no bluffing where money is concerned, as there can be, and is, in Tokyo, Kyoto and other cities where value is often represented by prestige, title, heraldry, as well as by money. It is significant that Osaka has only 10 peers, while Kyoto boasts of 45 and Tokyo 732! Osaka men are almost all plebeians, mechanics and merchants, or those working for money, and they are not ashamed of it. If you buy so many yen's worth of pleasure, you get that much worth of pleasure; you are treated for what you are worth or for what you are willing to pay. It is no use paying a yen and trying to get 10 yen's worth of pleasure in Osaka.

All this will make it axiomatic that if you go in for pleasure-seeking at all, you had better do so in Osaka, for there you will be more certain than anywhere else to get what you pay for. The caterers go about their business in a conscientious manner and look after your wants with the efficiency of a sales-manager. The Osaka style and Osaka fashion are fast spreading over all the pleasure-resorts in Japan. Tokyo is almost annexed. The best cafés on the Ginza are managed by Osaka men, and the so-called Tokyo cuisine of most Tokyo restaurants is being fast "Osakanized" in its flavors. At this rate of "Osakanization" in Japan, it is feared that Tokyo may soon become a second Nara with leisurely deer sauntering about Hibiya and browsing along the Ginza. Such is a psychological pen picture of Osaka, as it is today, and will probably be tomorrow. Yes,

it is a "must" city, which one can ignore only at one's own risk.

CHIEF SIGHTS

Those features of Osaka which may be recommended for sightseeing can be mentioned, if not described, in a paragraph, for Osaka never pretends to be a point of tourist interest. Among others, the Castle of Osaka, recently rebuilt after the original pattern of three centuries ago; the Imperial Mint, with its court-yard gay with cherry blossoms in spring; the modern-style park of Tennōji, with the historic temple of the same name, its Zoo, museum and botanical gardens, etc., are most frequently mentioned. Add to them the narrow, but bustling and attractive shopping streets of Shinsaibashi; the night gaiety of Sennichimae, Dōtonbori and Shinsekai with their theaters, shows, restaurants, etc., presenting a brilliant nightless aspect of abandon and jollification. After these there is the famous puppet theater of Bunraku and the list is fairly complete. There are, of course, numerous geisha quarters, boasting of 5,915 girls who stand second to none in beauty, in attractiveness of costume, gaiety of manners, readiness of tongue and vivacity of wit. Naniwa Odori, Ashibe Odori and Konohana Odori, given in spring and autumn after the pattern of Kyoto's Miyako Odori, are even said to be as good as, if not better than, the original.

ANCIENT MEMORIES

Osaka is too preoccupied with the actualities of the present moment and the prospects of the immediate future to look back upon the past. Yet it is one of the most ancient cities, boasting of an honorable place in the hoariest Japanese national records. It is in a way very much older than Kyoto, or even Nara, and the scenes of the cultural history of Japan are largely laid in this city. Here it was that Chikamatsu wrote his immortal plays for the puppet shows of the Bunraku; and the scores of artists, scholars and dilettanti, served to make the golden age of Genroku what it was. Further back in history Osaka had the honor of being the political capital of Hideyoshi the Conqueror, who, in 1583-85, built his castle home which remains in almost the same shape as it was 300 years ago. Going further back the great Tennōji (properly Shi-ten-nō-ji, or temple of four Buddhist saints) was built by Shōtoku Taishi (572-612 A.D.), the Constantine of Japan, to whom the credit of establishing Buddhism as a national religion is attributed. Still earlier in the records is the famous anecdote of Nintoku Tenno (16th Emperor, 313-399 A.D.), a Mikado of great tenderness of heart and wonderful practical statesmanship, who, as the story goes, observing the conditions of poverty among his people, declared a tax-holiday for three years. He did not allow his officers to re-impose the taxes till one morning, on going to the roof of his palace and

seeing the smoke rising from every house, he made the celebrated remark: "I have become rich." Turning to the courtier who wondered at his remark, seeing that the Emperor's clothes were shabby and his palace dilapidated, Nintoku added, "the wealth of the people is the wealth of their sovereign." The site of Takatsuno-miya temple has been identified as the spot where Nintoku's palace stood, and from whose roof he looked down on Osaka's smoke of prosperity. But the forest of chimneys bristling everywhere, today remain as so many symbols of Nintoku's virtues.

In studying Osaka from an historical and cultural point of view one will see a long vista of interests open to his view, and will soon be convinced that the arts and literature of Japan, even as they are, owe their perfection in no small degree to the influences of Osaka's so-called material civilization.

By far the greatest attraction of Osaka, from a tourist's viewpoint, is that it is so near to many lovely cities and interesting places, within a few hours by motor or train, such as Kyoto (26 miles), Kobe (20 miles), Nara (18.8 miles) and a host of others celebrated for their exquisite scenery and historical associations. Osaka's notoriety therefore as an ideal city to get away from rests largely on this fact. There are, to mention a few more, Mount Rokkō (1½ hours from Osaka) whose summit, 3,000 ft. high, commands a fairy-like view of the Inland Sea. Here is a foreign villa plus a bijou hotel. Arima (1½ hrs.; 23

miles) is a famous spa in the mountains, whose waters claim to have the cure-all, cardinal virtues. Takarazuka, another fashionable hot-spring resort within an hour's ride of Osaka, is also noted for its Takarazuka musical shows and modern revues performed exclusively by charming young actresses. Then there is Yoshino (1½ hrs.; 40 miles), whose cherry blossoms have been woven into the texture of national history, and Wakayama, (1 hr.; 40 miles) celebrated for its wonderful land and seascapes. No wonder that the Osaka people, unlike the Kyotoites, are insatiable excursionists, holiday-makers and "go-outers."

KYOTO

THE UNCROWNED CAPITAL

A characteristic emblem of Kyoto would be the picture of a maiko standing on one of the Kamo's classic bridges, against the blue-black mountains of Hiei or Higashiyama. Her manners and speech reflect the old Kyoto, and her dress—her obi, her hairpins and her very fan—display the arts and crafts of the ancient capital. Around her, the scenery is the same as in olden days. The same green mountains stand as veritable multifold screens, and the gentle-flowing Kamo and Katsura are replete at every ten paces with episodes famous in history or tradition.

Of cities once great, but now decrepit, or important only as relics of ancient grandeur, there are many in Asia or Europe. Kyoto is not one of them. She is old with landmarks everywhere telling tales a thousand years old, and she is ever young and charming. A thousand years ago Kyoto was the Emperor's capital, or the loveliest city in the world, which is what "Miyako" doubtless meant. Today it is still called Miyako, notwithstanding the political capital of Tokyo where the Emperor lives to rule the Empire.

Here then is a city where one would like to pass many years of this earthly life—to live, amid its twentieth-century conveniences, the life of one born in the romantic era of Heian when the Emperors

reigned in inviolable seclusion, and the Shōguns held their proud court in all the glory of temporal power, and when the great Buddhist monks and Shinto priests, in many of whose veins flowed the Imperial blood, performed their sacred rites in edifices no less impressive than those of the Emperors themselves.

It is one of the world's wonders that, despite the many calamities of war and of natural agency which have overwhelmed this beautiful city, it has kept all the relics of its ancient glory. Nor are they kept in a nutshell as in a dusky museum; they are preserved in a fresh environment of scenery, as if the contents of pictorial scrolls of the Heian period had stepped out into a modern setting.

If a visitor to Kyoto were a complete stranger, with no idea of her history or Oriental art, he could not fail to be impressed by her old-world charm all the same. Even a clumsy attempt at explanation made by a casual shopkeeper would give him a glimpse into the inexhaustible treasure-house, as it were, of its old arts and culture. Were he an art lover or a student of history or archæology, nothing but a prolonged stay could allay his craving for the beauty that Kyoto inspires.

Volumes could not describe all these objects of natural beauty and artistic elegance. For convenience sake therefore I shall treat them under the following categories. First, Kyoto as a historical museum; secondly, as the headquarters of the Buddhist religion; thirdly, as a center of arts, crafts and various refined

tastes; fourthly, as a Mecca of sightseeing and beautiful scenery.

HISTORICAL KYOTO

The history of Japan from 794 to 1868 is the history of Kyoto. Scattered over the city are monuments of every epoch since the beginning of the Heian period (794-1192) when the great Emperor, Kwanmu Tenno, forsook Nara and established his Hei-an-gū (the Palace of Peace and Comfort) at Kyoto. The earlier part of this period marked the rise of the Fujiwara family which had soon gained the extraordinary and enviable monopoly of providing Imperial consorts. In the days of Fujiwara Michinaga (1026-1088) they reached the zenith of power and thence began to decline. The civil wars of Tenkei era (938-946) including the major uprisings of Masakado and Sumitomo perhaps prepared the way for the rise of the Samurai class. Out of the mêlée among numerous warriors contending for supremacy emerged the two great fighting clans of Taira and Minamoto.

First Taira and then Minamoto ruled in the names of the Emperors until the Minamoto clan founded a feudal régime with their Bakufu (camp government) at Kamakura, of which Yoritomo (1144-1199) was the Shōgun. His dynasty lasted for three brief generations, when the power was stolen by the so-called Hōjō regency which exercised actual power

under the cloak of ruling in the name of the Minamoto Shōgunate. The Hōjō's sun rose to its height and then sank. A brief interval of direct Imperial régime followed in the reign of Godaigo Tenno (1319-1339), an Emperor remarkable for his misfortunes, whose failure resulted in the so-called double-court régime during which two Emperors reigned, one legitimate in Yoshino, and the other, supported by the Ashikaga usurpers, in Kyoto.

Thus came into being the Ashikaga dynasty (1334-1573) whose founder Takauji is treated as the worst scoundrel in history. It was Yoshimitsu, a grandson of Takauji, who did the correct thing by amalgamating the South and North Courts, thereby establishing the legitimate single Court possessed of the three Imperial insignia, and in this way had himself formally appointed Shōgun. He built the Kin-kakuji (Golden Pavilion) and many splendid palaces and gardens, living the most luxurious life one could imagine. No less pronounced in self-love and luxuriousness was his grandson, Yoshimasa, the builder of the Ginkakuji (Silver Pavilion) who has left the posthumous distinction of being the greatest and most charming dilettante of Japan.

The decline and fall of the Ashikagas swiftly followed, as many warring chieftains rose in all parts of Japan. The greatest of them (at the time) was Nobunaga, succeeded by Hideyoshi, "the Napoleon of Japan," who put the greater parts of the Empire under his control. The fruit of this centralization,



Kinkakuji or "Golden Pavilion," Kyoto

begun by Nobunaga and completed by Hideyoshi, passed into the hands of Tokugawa Ieyasu, whom some historians call the wisest warrior statesman Japan has produced. Ieyasu laid his political capital at Edo (Tokyo) and his dynasty lasted for 256 years, until 1868, when the Imperialists of Satsuma and Chōshū, jointly with some court nobles of Kyoto, took the power from the Shōgun and restored it to the Emperor.

Such is a broad outline of the history of Japan from the establishment of the capital at Kyoto in 794 to its removal to Tokyo in 1868. At every stage of development through these years Kyoto or its vicinity was the scene of drama, sometimes of serene peace and abundant prosperity, but more frequently of sanguine warfare, and at times of famine, drought, earthquake or pestilence. This spectacular pageant of events is even now revealed, as you wander through the lanes and streets, or shaded walks of Buddhist fanes, or study the old treasures of temples and palaces. It was upon the top of Hieizan, 2300 feet high, which commands a splendid view of both the city of Kyoto and the wonderful lake scenes of Biwako, that Masakado and Sumitomo stood one day, gazing with envious eye on the Imperial palace far below, and Masakado declared, in the words quoted by the historian San-yō, that he would like nothing better than to become the occupant of such a house.

The Heian Jingū Shrine, one of the first the

visitor is supposed to see, was built in imitation of the first great Heiangū Palace which the Emperor Kwanmu caused to be built for his own residence. The two archaic shrines of Shimo (lower) and Kami (upper) Kamo on the river Kamo were those which this Emperor had worshipped from the time he had settled in Kyoto — the oldest and most venerable shrines extant in Kyoto. The two pavilions of gold and silver, built respectively by Yoshimitsu and Yoshimasa, still stand as evidence of the Solomon-like splendor in which they lived. Despots of the deepest dye, both, however, contributed much to the progress of arts and crafts, especially Yoshimasa, who was a lavish patron of the tea ceremony, and many other æsthetic arts.

Kyoto and its environs have many districts with warlike associations. The word "Nishijin" which includes all that is lovely in silk weaving, from magnificent brocades to plain kerchiefs, means "Western Camp" where Yamana Sōzen encamped his forces against those of Hosokawa Kazumoto in the bloody warfare of the Ōnin era (1467–1468). Out in the suburbs, the river Uji, now so lovely and peaceful, was the stage of many a fierce battle between attackers of Kyoto and its defenders. Later in the warring period Nobunaga burned thousands of priests on Hieizan, and there is a trace of the original Honnōji, now barely recognizable amid the din and color of city life, where Nobunaga, attacked at last by his own vassal, Mitsuhide, committed suicide.

Hideyoshi's dazzling Momoyama Palace, first built at Momoyama where Emperor Meiji's Mausoleum lies, was pulled down by Ieyasu to make the Nijō Palace which every privileged person may see today. It gives a glimpse into the temper of the man Hideyoshi—his bold genius and originality, his vaulting ambition and luxuriousness, limited only by his reverence for the Throne. This Nijō Palace, the lodging-house for the Shōgun on occasions of his visit to Kyoto, surpassed the Imperial Palace in golden luxury and splendor. The latter was, if you will but closely observe, a sort of palatial monastery in which the succeeding Emperors lived as in a grand but comfortless hermitage, venerated as living gods, but allowed little scope for personal liberty. Their manner of living was characterized by utmost simplicity, which the various apartments and their intricate corridors and ceremonial appointments indicate, as the guide will explain, while passing from one hall to another.

One cannot but see a sort of poetic justice in the very dramatic fact that a little previous to the Restoration these two great palaces witnessed fateful conferences—that in the simple Kogoshō of the Imperial Palace met the chief Imperialists with the young Emperor in the chair (or on the dais behind the screen) to make the last heroic resolve to take the reins of government, which had for centuries been held by the Shōgunal regents, while at the gaudy Nijō Palace was being held the tragic parley,

as an outcome of which the Shōgun decided to surrender his power in favor of the Emperor.

Thus all the palaces and buildings of note, as well as the treasures they hold, are so many landmarks of national history besides being "national treasures" — constant sources of wonder to artists and archaeologists.

CITY OF TEMPLES

Secondly, if you study, or begin to study Kyoto as the headquarters of Japanese Buddhism, you may devote months, even years, and yet find it difficult to master all the points of interest it yields. Buddhism came to Japan from India, via China and Korea, in 552 A.D., in the reign of Kinmei Tenno, and in the Nara period (710-784 A.D.) was already an established national religion. It made converts of the highest personages in the land—Emperors and Empresses and their sons and daughters. It was at the height of glory at the end of the 11th century, when even the Mikados found it impossible to curb its authority. The priests became the rulers not only of things spiritual but of things temporal.

Their prestige declined only in the second half of the 16th century with the decadence of the Ashikaga Shōgunate. It was then that Nobunaga, incensed at their arrogance, burned the Enryakuji, the stronghold of the Tendai priests, on Mount Hiei, destroying thousands of them, and at the same time

gave liberal patronage to the Jesuit missionaries who arrived about this time. This temporary setback, however, was repaired during the Tokugawa régime. At the present time there are, at a rough estimate, 72,000 Buddhist temples in Japan with 52,000 priests, representing 14 main sects with their various branches of over 70. Altogether 42,000,000 believers are claimed. Remember that most of these sects have their headquarters in Kyoto, and as you "do" your sights, you will not be slow to recall what a cynic once said about Kyoto being a city of Buddhist temples.

To start with, you must see the two giant temples of Hongwanji, popularly called Higashi (East) and Nishi (West) Hongwanji. The Higashi embodies the largest wooden building in the world; the first sight of it will fairly take your breath away, its gigantic bulk and its wondrous symmetry of line and curb. It is the head temple of the Shinshū Sect, whose founder was the famous Shinran of the Ōtani branch. The West Hongwanji, much older in history, is the headquarters of the Honpa (orthodox) branch of the same sect. Most of the edifices of this temple are "national treasures," its main hall being regarded as the best of its kind of the Momoyama period. The Hiunkaku, another "national treasure" in the grounds of Nishi Hongwanji, is a bijou palace, first built by Hideyoshi in 1587 for his private abode, and transferred to its present site in 1615. These edifices are decorated with, or keep in custody, innumerable

works of art — paintings and sculptures, picture scrolls, rare manuscripts and priceless calligraphic specimens, sutras, and documents, etc. — many of which you may see by special permit.

But the most famous Buddhist temple in Kyoto, and probably of the largest area and of the proudest memory, is the Chion-in, headquarters of the Jōdo Sect, founded in 1175 by the great Hōnen Shōnin. It occupies the northern part of Maruyama Park, which itself is one of the scenic attractions of the city. The temple must be studied from outside and inside. It cannot fail to hold spectators spell-bound for hours by reason of the rare and precious objects it offers to the view.

The Enryakuji on Mount Hiei represents the fountainhead of the Tendai Sect founded in the 7th year of Enryaku (788) by the priest Saichō, or Denkyō Daishi — one of the oldest and most powerful Buddhist sects in Japan. The other great sects are the contemplative Zen, Shingon of Kōbō Daishi and Hokke of Nichiren with their sub-sects, each boasting of several millions of followers; and these are well represented in Kyoto both by temples and works of art, all of which are identified with the various periods in which they flourished. In short, Kyoto is one of the greatest Buddhist centers of the world — the Mecca of lovers of Buddhist art and culture, as well as of those believing in the religion of the lotus.

ARTISTIC KYOTO

Kyoto as a center of the old arts and culture and of various accomplishments and elegant tastes, comes largely, if not entirely, under the head of Buddhist Kyoto. Until Buddhism came into Japan there had not been much to boast of in the so-called fine arts.

Lafcadio Hearn once wrote :

"All that can be classed under the name of art in Japan was either introduced or developed by Buddhism; and the same may be said regarding nearly all Japanese literature possessing real quality, — excepting some Shinto rituals, and some fragments of archaic poetry. It was a civilizing power in the highest sense of the word, for it introduced drama, the highest forms of poetical composition and fiction; history, philosophy, architecture, painting, sculpture, engraving, printing, landscape gardening—in short, every art and industry that held to make life beautiful. All the refinements of Japanese life were of Buddhist introduction, and at least a majority of its diversions and pleasures. Perhaps the briefest way of stating the range of such indebtedness, is simply to say that Buddhism brought the whole of Chinese civilization into Japan, and thereafter patiently modified and reshaped it to Japanese requirements. The older civilization was not merely superimposed upon the social structure, but fitted carefully into it, combined with it so perfectly that the marks of the welding, the lines of the juncture, almost totally disappeared."

This is slightly overstating the case, especially in view of the many revelations now being made, thanks to the increasing study of the ancient classics, concerning the native geniuses of the pre-Buddhist times. For all that, it is substantially true to say that

Japanese civilization is largely Buddhist, just as the European civilization is Christian. Therefore, to understand and appreciate the arts and culture of old Japan one can hardly do better than to view old Buddhist temples and study the works of art they embody or keep in store. To facilitate such study there are several useful institutions, of which the best is the Kyoto Municipal Museum, which was donated by the Imperial Household. Its exhibits, divided into the three classes of history, fine arts and art industry, afford us a comprehensive view of the vast range of artistic productions of the past centuries from the Heian to the Tokugawa period. The Museum will also point to the various storehouses of treasures, scattered all over Kyoto, where more unwieldy objects of art may be seen in their appropriate settings.

As for the present-day industry of Kyoto, of which the world speaks in such high terms, it is needless to say that a good standard is zealously maintained in all its branches. It is the pride, nay, the life of Kyoto, and naturally both the local enthusiasts and craftsmen themselves make it almost a matter of religious devotion to live up to the best traditions and fame of the city.

The Nishijin silk industry stands pre-eminent among Kyoto's beauty products. The "Western Camp" sounds rather a warlike anomaly for things of so much beauty with which the term is identified, but apart from its historical associations, it seems to

denote the patriotic zeal with which more than 50,000 weavers are working day and night to produce all the silk fabrics, from brocade and satin to damask, at more than 20,000 looms. The annual output is estimated at ¥ 60,000,000. Not less famous than weaving is Yūzen, a speciality of Kyoto, which means dyed fabrics, requiring the arts of designing and dyeing, for which Kyoto is also famous. The limpid waters of the Kamo are believed to be "soft," best adapted to the treatment of the dyes. The origin of these industries is lost in the haze of mythology, but they never cease to command the best markets of the Empire, and of the world, in an ever-increasing degree. Kyoto has a proverb that there are two places which never know what "hard times" mean—the pleasure quarter of Gion and the Nishijin weaving district.

After the silk goods come the porcelain, lacquer, bamboo wares, dolls, fans, damascene, cloisonné, etc. For all of these there are special stores and factories which will be only too glad to let visitors enter so that they may view the process of making, as well as the finished goods on show. It is a liberal education in art industry to make an inspection trip among the shops and factories of these beauty wares.

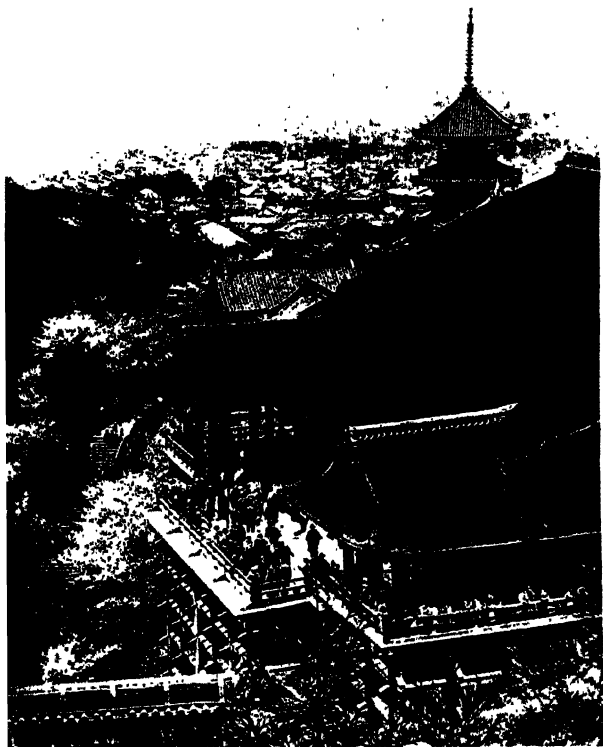
SIGHTSEEING

If this were a guide-book to serve tourists on the spot, it would have been necessary to write this part

of the chapter first. However, there are several excellent guide-books specially devoted to Kyoto, and here I shall try only to shed a little light on that phase of Kyoto which makes the strongest appeal to those going about with no other purpose than to look around and enjoy novelties in scenery and in life.

If Kyoto is a charming Mecca of all foreign tourists to Japan, it is no less so to the Japanese whose lot it is to dwell outside its radius. It is always full of visitors from every part of Japan. Even Osaka, inside of an hour by bus, looks upon it as its premier holiday land. Many wealthy persons there are, even in the Kwanto district, who have villas in the quieter parts of Kyoto that they may recur to them from time to time and enjoy Kyoto's many aspects under its varying moods.

The very approaches to the city are picturesque. Coming from any direction, the visitor is greeted either by the indigo-blue bamboo bushes, the fresh and clear, babbling river, or by the quaint low-lying houses of humbler folk so reminiscent of old days. The central railway station is modern enough, but a few minutes' walk away from it in any direction will give one the impression of being in the old capital. It may be the soft green outline of the undulating mountains, or it may be one or other of the old temples and palaces, that excites our sense of being in Kyoto. Even the show-window dressing in busy avenues of Shijō and Gojō is arresting because of its elegant style. There you do not see the best sample



Kiyomizu Temple, Kyoto

goods in blatant display as in other commercial cities, but only a few choice specimens tastefully arranged, suggestive of quality rather than quantity of production. Walk into one of them and you will be waited on by a charming shopkeeper whose manner seems to show he is more anxious to please than to sell. Taste, courtesy and politeness fill the air; everybody is willing to help you make the most of your opportunities. Without even a hired guide one may often, with a guide-book, do wonders in Kyoto.

Kiyomizu-dera is one of the first scenic spots to view. A Buddhist temple, to be sure, but it has the least air of being one. One of the oldest Kwannon temples, it alone would justify your stopping off at Kyoto. Its situation is on the verdant hillside, ascended by several flights of steps, and upon its "butai"—dancing stage—which was a synonym for the highest point in Kyoto, one commands a magnificent view of the surrounding woods and valleys, with exquisite glimpses of sweeping roofs of other temples and pagodas gleaming among the trees. To look down from the Kiyomizu "stage" gives us a sensation totally different from that we get when looking down from a skyscraper of a commercial metropolis; the one makes us grateful for this life and the other hate it. The temple has a wondrous roof on which connoisseurs could lecture for hours. Descending the slope, and passing one of the picturesque "tea-pot-lanes," lined with small porcelain shops, selling the famous Kiyomizu wares, you will emerge

into the heart of Maruyama Park with its shrines of Gion and its winding walks ablaze with cherry in spring or with maples in autumn. Other famous temples of Chion-in, Nanzenji, Sanjūsangen-dō, etc., are not far from here.

LANDSCAPE GARDENS

One of the principal things to be pointed out at any one of these great temples will be its landscape gardens, the charm of which would increase if you knew something of its history and significance. The soul of a Japanese garden is in its imitation of nature, or reproduction, within a narrow space of the beauty and variety, of nature's limitless landscape. It derives no inspiration from the mere utilitarian desire for shade, fruit and promenade. As in painting one would compress on to a small canvas a whole region of natural landscape, so is a Japanese "niwa" (garden) a replica in miniature of the depths and solitude of a great mountain, the picturesqueness of its rivers and cataracts, the pathless profusion of primitive forests, and other attributes of nature's scenic phenomena. Hence the indispensability of a hill, a pond and stone-lanterns, symbolical of temples or rural habitations.

The art of gardening came from China in the wake of Buddhism, and its Buddhist significance became accentuated during the Kamakura period, when the contemplative Zen Sect gained a strong foothold.

Instead of retiring into the mountains, the priest might create in his garden the same effect of being remote from the world. Thus, the first garden artist was a priest. Later in the Ashikaga period it passed into the hands of tea-masters. Then it became an indispensable part of the tea-room which must have an unworldly atmosphere. A celebrated garden-artist of this period was Sōami, to whom are ascribed some of the oldest and best gardens — those of Kinkakuji and Nishi Hongwanji. Rikyū, the greatest name in tea ceremony, was also noted for his skill in gardening. Later in the Tokugawa era the art passed into the hands of special gardeners, but Kobori Enshū, who was a great tea-master, was also distinguished as a gardener. His handiwork may be seen today in the gardens of Daitokuji, Kōdaiji, Nanzenji, Chion-in. But by far the most famous of his works was the garden now seen in the Imperial Detached Palace of Katsura which you can visit by permit of the authorities concerned. This was a palace built by Hideyoshi for one of the Imperial princes, and Kobori Enshū had, it is said, extracted the promise from the Taikō that no limit was to be put on time or money, and that he was not to be interfered with in his work. The result was a marvel of landscape gardening, which, being laid as it was on dry level ground, not far removed from city life, had all the air of remoteness and deep sylvan stillness and solitude.

Landscape gardening was responsible for several minor but perhaps equally difficult arts of diminutive

gardens, often seen in Japanese homes, "bonkei" (tray gardens), "bonseki" (stone-and-sand gardens represented on trays), "bonsai" (dwarf trees), of which you can see perfect specimens in Kyoto as in most other parts of Japan.

If you are interested in old mansions, combining the archaic style of wooden architecture and the classic beauty of landscape gardening, you must by no means miss the Detached Palace of Shugakuin, which covers an extensive area of ground, affording good scope for walking. There are three huts, upper, lower and middle, with winding gravel paths in between, commanding lovely views of the surrounding plains and mountains. Many precious paintings and other things of artistic value are kept here.

SUBURBAN KYOTO

Making the round of these "detached palaces," we recall the fact which is too often overlooked, namely, that the beauties of Kyoto are not confined within the limits of the city. Indeed, a considerable proportion of the so-called sights of Kyoto are on the outskirts, and these have a special lure in summer, when Kyoto is at the greatest discount because of the mountains screening it from the wind. It is then that the hearts of both visitors and Kyoto folks yearn after boating on the Uji, shooting the Hozu Rapids, or walks up Arashiyama and the priest-ridden Hiei-zan. Each of these deserves a chapter to itself.

Uji has three boasts to make, which are, or ought to be, world-famous; its Byōdōin temple with its phoenix hall, its tea plantations, and its cormorant-fishing. The wonderful "phoenix hall," consisting of three buildings connected by corridors, was built in 1054 in the shape of the sacred bird descending to earth with its outspread wings. The golden Amida enshrined in the central hall is surrounded with marvelous decorations of religious motives which, though they are much the worse for time and weather, are none the less wonderful. The cormorant fishing on the Uji is growing as famous as that on the Nagara; and if the season favors us, we must not go without a sight of the tea plantations, Uji being a classic name for tea.

The town of Ōtsu with its famous Biwako, as large as the lake of Geneva, lies within less than half an hour's ride by motor. A big European-style hotel is being built on the bank of the lake within easy reach of the so-called "Eight Classic Sights of Ōmi." The whole district teems in memories and relics of the Heian period, of which one of the most interesting, to lovers of literature, is Ishiyama-dera (rock-hill-temple)—one of the eight Ōmi views referred to—especially that room of the temple in which Lady Murasaki (975-1031) wrote her celebrated *Tales of Genji*, the greatest romance ever produced in Japan. Lake Biwa and its environs, especially the Miidera temples, are worth more than a passing glance, and these excursions may be made from your headquarters

in Kyoto, if you so desire.

Among other attractions of Kyoto suburbs, we may mention the Hachiman temple on Otokoyama, lying a little off the middle of the shining motor road between Kyoto and Osaka. It is sacred to the god of war, Hachiman, dedicated to Ōjin Tenno, Empress Jingū and Hime Ōkami. Many of its edifices are "national treasures." This temple was personally visited by Emperors in the past, especially in time of war or national distress, on more than 70 occasions, the last august visit being made by Meiji Tenno in 1877. In our day the Emperor makes it a rule to send special messengers on its regular memorial days. Once it was a laborious climb, especially for women, but now it is made perhaps too accessible by the cable-car which carries one to the top of the hill in a very short time. An exotic touch (in the Japanese eye) is given to the scene by a modern marble memorial erected in the spring of 1934 to the memory of Thomas Alva Edison. The Japanese inscription carved in relief states that it was the bamboo discovered in the wood of the temple precincts that was used for the filament of the first incandescent lamp invented by Mr. Edison. Some grumbling was heard when it was proposed to erect this memorial, but the true Kyoto spirit which ever worships art and beauty, triumphed at last and consented to give a portion of this sacred region to the memory of a great foreigner.

“ MATSURI ”

The best time to do Kyoto is, of course, in spring and autumn—more crowded in spring than in autumn, though many find the foliage of autumn more alluring than the blossom of spring. The landscape clad in snow is no less irresistible than the cooling excursions on Arashiyama or on the Uji. But there are extra attractions in the form of festivals, over which the whole of Kyoto seems to go crazy and which people will gather from all parts of Japan to view. Happy are the tourists who happen to be in Kyoto in time to see one or all of its three celebrated festivals.

Jidai Matsuri (“ various epochs celebration ”), held on October 22nd, belongs to the Heian Jingū, already mentioned, of which all the Kyoto citizens are parishioners. Its chief attraction is the remarkable pageant showing the styles of costume accoutrement of various periods from Heian to Tokugawa. It illustrates in a realistic way how Shōguns or political rulers representing different periods made their triumphal entry into Kyoto to pay their homage to the Imperial Court.

Aoi Matsuri (May 15) is the festival observed by the two ancient upper and lower Kamo shrines. It was to these that the Emperors went in olden times to worship and pray, especially when the land was threatened with calamity, and the festival symbolizes this, showing how the Emperor in old days went

out in an ox-drawn sacred palanquin.

The third famous festival is that of the Gion Shrine, celebrated in July with the famous shrine of Gion as the center of festivities. Its chief feature is the parading of a number of shrine-cars or floats boarded by chigo—sacred pages specially appointed by the shrine. Because of the propitious situation of the shrine—Gion being a center of the pleasure district—it draws out large numbers of worshippers during the ten days or more while the festival lasts. The Gion shrine is always thronged, corresponding perhaps to the Kwannon of Asakusa, Tokyo.

But by far the most popular Shinto deity in or about Kyoto is the celebrated Inari of Fushimi, which commands the devotion of well-nigh the whole nation. If you are of a devotional turn of mind, in the sense in which the worship of Shinto deities is understood, you cannot fail, while in Kyoto, to take half an hour's motor ride to visit this most famous Inari shrine in Japan. Dedicated to several deities of the mythological age, the Inari is looked upon as one who can give good crops to farmers and good business to merchants. Hence the incessant coming and going in the shrine compound, as if it were in a perpetual state of festivity. The innumerable red torii on the hill behind the main shrine, contributed by its devotees, are so many proofs of the great benevolence of the deity.

NARA

THE BUDDHISTS' ROME

The oldest city of Japan, founded in 709 A.D., and the first permanent Imperial capital (710-780), Nara remains in no sense a city of ruins. Though possessing a thriving population of some 62,800, which is fast increasing, and with the latest aspects and improvements of modern civilization, Nara is essentially and unmistakably an ancient city. Many parts of great cities such as Tokyo, Osaka, even Kyoto, have their counterparts elsewhere in Japan. There is a small Ginza and a small Dōtonbori in almost any large city. Nara is unique. There is no larger or lesser Nara anywhere. Japan is worth visiting from across the four seas if only to see this ancient capital.

Of the various features that constitute the lure of Nara, three stand out pre-eminently. The first is its world-famous giant bronze Buddha, the largest and oldest in the world, through one of whose nostrils a full-grown man can easily pass. It is an image of Buddha seated, cross-legged, upon the lotus flower. It was completed in 752, after repeated failures. It is 53.5 feet high, its face 16 feet by 9.5 feet, its eyes 3.9 feet long, its ears 8.5 feet long, its mouth 3.7 feet, its nose 3.9 feet long, its nostrils 3 feet in diameter, its thumb 4.5 feet in length. The lotus flower on which the image sits is 10 feet high and 68 feet

in diameter. It is recorded that the casting required 438 tons of copper, 8 tons of white wax, about 870 lbs. of gold, and about 4,855 lbs. of mercury.

WHY DAIBUTSU WAS BUILT

You may rightly wonder why on earth such an absurdly huge thing was constructed at so remote a time as the 8th century. The motive at the back of it was religion, or rather superstition, if you like. Now, Buddhism was first introduced into Japan in 552. Though it encountered some opposition at first, it began to spread like wild-fire, especially after it became an established religion in 621, when all the aristocratic, or ruling, classes had succumbed to it, from the Mikado down. About the same time the country was visited with a series of natural calamities, including a virulent pestilence which destroyed thousands of lives. This was attributed to the wrath of the Sun Goddess because of this wholesale worship of the new foreign god. It was to appease the Sun Goddess, therefore, that this great Buddha was cast, and installed as the chief idol of the great Tōdaiji Temple. So, it was in reality an image of the Goddess herself in an ingeniously Buddified form, called Roshana, or Birushana.

Thus the Daibutsu was only one of the many wondrous things created around the great Tōdaiji Temple, most of which, however, have been destroyed. The Daibutsu itself has passed through many vicissi-

tudes, and many a tragic and romantic story has been woven around its colossal form. Yet it remains today almost exactly as it was when first cast, except the head, which, in a fire, fell off the shoulders and was subsequently replaced. This, together with the gigantic bell, 48 tons in weight, the 3rd greatest bell in Japan, cast in the 8th century, and other relics of the Nara period, tell tales of the grand scale on which the Tōdaiji was conceived and built. The Daibutsu-den, or the hall in which the giant Buddha was housed, was of an ornate design and elaborate structure, quite different from its present makeshift of an ungainly structure, and the Daibutsu, covered with gold coating of which only a very faint trace is seen today, must have shone in the past with a glorious radiance quite dazzling the spectator.

THE DEER PARK

Next to the Daibutsu, Nara immediately calls up the Arcadian picture of its deer park, so serene and restful. It is somewhat Western in outward appearance, with a thousand tame deer sauntering through its beautiful stretch of woodland. It is perhaps the best constructed park (covering some 1,250 acres) in Japan, a perfect embodiment of Western and Japanese ideas of what a public park should be. Its tree-bordered walks and avenues, its clear, rippling ponds, reflecting the dreamy shadows of an ancient pagoda, its weeping willows, and in

spring its profusion of cherry trees, can hardly be described, even in pictures. At every step you take, you are, as it were, passing through history. All the objects around you are presented as if in a great album of pictures illustrating the Nara period at the height of its glory, when the aristocrats of the court seemed to have no more onerous duty than that of holding poetry competitions or flower-viewing ceremonies, and the ladies, in full enjoyment of social freedom, gave their days and nights to the writing of poetry and dreams of love. As quoted by Professor Clement, the beauty of the Nara epoch was described by a poet in the following lines :

“Nara, the Imperial Capital,
Blooms with prosperity,
Even as the blossom blooms
With rich color and sweet fragrance.”

THE SHŌSŌIN

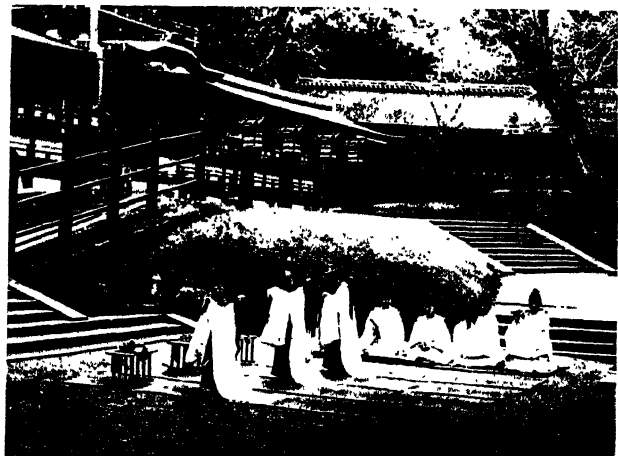
The third boast of Nara is the Shōsōin, one of the most wonderful museums the world can show. The Shōsōin and the Hōryūji (an hour's drive away) constitute the twin wonders of Japan's archæological treasures. Indeed, the Shōsōin is not only the treasure-house of the Imperial Household, but deserves to be the treasure-house of the world. As the years pass, its wonder grows, and each year adds new discoveries in the value of this, or in the significance

of that particular exhibit. To give an idea of its wonderful contents, the following may be quoted from Mr. G. B. Sansom's excellent book, *Japan*.

"This storehouse contains personal belongings of the Emperor Shōmu, which were in 756 dedicated to the Buddha of the Tōdaiji by his widow, and have remained there, intact, until this day. They include manuscripts, pictures, ornaments, weapons, musical instruments, utensils, and various articles which had been used in the dedication ceremonies of the Great Buddha, so that together they provide a picture of life at the court in the 8th century. Remarkable among them are objects of foreign influence. There are vessels of glass and pottery, metal work, lacquer and textiles, several of which were either brought from central Asia or Persia or Greece or are reproductions of things from those regions. ... At the same time there are many beautiful objects which were undoubtedly produced in Japan, and these all go to prove that by the 8th century the Japanese had arrived at a mature craftsmanship, and could henceforward in the arts progress upon lines of their own, as in the ensuing period they plainly did."

It may be that in the 8th century there reigned in the whole of Eastern Asia a sort of international freedom of intercourse, or what one might call a celestial absence of nationalism, at least on the part of the citizens of great capitals throughout the East. Men were divided perhaps into the civilized and the barbarous, and the different parts of the East were known not by such names as Japan, Korea, China or India, but by the names of the cities, of the epochs or of the rulers of the land. There was apparently no tariff wall, nor passport system, nor yet any naturalization law. People were free to come and go,

bound only by the law of hospitality, subject to the risks of travel and the unwritten code of personal respectability. There was then no such anti-alien prejudice or nationalist pride which has since developed. As in the middle ages Roman Catholicism bound the European states in common ties of religion and culture, so in the 8th century, the Buddhist religion and the common adoration of arts and culture seemed to bind the whole of the Asiatic capitals as in a bond of international or super-national intercourse. There is no doubt that the Buddhist religion, which was introduced into Japan by Korean missionaries and immigrants, came by way of central Asia, China and Korea. But how these extraordinary articles in the Shōsōin bearing the designs of Persia and Greece came to Japan nobody as yet has been able to trace, and it is still the wonder of wonders that these relics of a period of free artistic and religious intercourse among the nations of eastern Asia should be preserved in the hills of Yamato. It is a notable fact, the importance of which is being realized in an ever-increasing degree, that nowhere else are kept intact so many relics and treasures of antiquity, among which may be found the key to the secrets of the ancient East. The only regrettable thing is that it is not open to the general public, as its exhibits are shown for only two weeks every autumn when they are given an airing. Those desiring to see them have to obtain a special permit from the Imperial Household Department.



Kasuga Jinsha, Nara, one of the most
venerated Shinto shrines in Japan



Nara Park, the largest in Japan
and richest in classical memories

KASUGA JINSHA

After these three wonders of Nara we must mention the no less antique Kasuga Shrine, founded by the Fujiwara family in 710 A.D., and consecrated to a mythological ancestor of the great family. The deer of Nara are the guardians of this shrine. The gorgeous tricolor scheme—deep vermilion red, white and blue — ever associated with the Kasuga shrine, — in which its wooden walls and lanterns are often painted, constitutes the only exception in the austere simplicity of no distinctive color which characterizes the decorative scheme of all other Shinto shrines. It has deeply influenced the Japanese art and color scheme. Then there are Kōfukuji, Nigatsudō and Sangatsudō and other ancient temples and shrines, many of whose treasures, hidden in their recesses, still remain unexplored.

Not the least attraction of Nara is its hotel—the only foreign-style hotel in Nara, managed by the Government Railways. It is housed in attractive architecture worthy of the old capital, with its Japanese exterior and its up-to-date Western appointments and management. Situated right in the middle of the park, with its back screened by a range of hills, it gives every facility the visitor may need. There is a fine drive up the several peaks of Mt. Kasuga, called Okuyama-meguri, which has recently been opened up as a motor drive. From the balcony of the hotel, or from up the hill-side one obtains a

splendid view of the province of Yamato,* of which Nara is the chief city.

THE EIGHTH CENTURY NARA

Yamato fairly groans under the bones of scores of Emperors and Empresses. Here reposes the soul of Jinmu Tenno, the first Emperor who, beginning his eastward conquest of Japan in Kyūshū, established his seat of government at Kashiwara in 660 B.C. at the foot of Mt. Unebi, only 15 miles from Nara. It is recorded that Nara in its heyday was a much bigger city than it is today, with over half a million population. It is indeed a curious reflection in these days of unceasing progress that a thriving modern city like Nara should have been a much more refined and cultivated city over a thousand years ago than it is today. But such was the case. The huge stubs of foundation stones still found amid the paddy-fields, far out in the suburbs of the present Nara, mark the sites of some great Buddhist or governmental structures of the giant Nara that then existed.

Excursions of a day or half a day from Nara are numerous and important. First is a visit to Hōryūji (7.3 miles from Nara), some of whose priceless treasures are open to the public. It contains

* Yamato is an Ainu word, meaning mountain-place or mountain-gate, and there are other proofs showing that this part was infested in the pre-Yamato days by the ferocious Ainu tribe, of whom only a few thousands are now living in Hokkaidō, Chishima and Karafuto.

the oldest wooden architecture in the world, traceable to the date of its foundation by Shōtoku Taishi in 607. Its five-storied pagoda, its Kōndō (Main Hall) with the 8th-century mural paintings, said to have been done by a Korean artist, and its wonderful "Tamamushi-no-Zushi" (the personal sanctuary of Empress Suiko), etc. are among the rarest of the treasures which the Japanese Empire can with excusable pride show to the foreign visitor.

One is advised also to pay a brief visit to Uji, the little town lying 16.9 miles from Nara, or 9 miles from Kyoto, famous for its tea plantations ("Uji" being a synonym for tea), and for the Byōdōin Temple with the celebrated main hall Hōōdo ("Phoenix Hall") characterized by exquisite decorative art in the Fujiwara Period (11th century). Uji and its vicinity are celebrated for their natural beauty.

If you are an art student, or interested in history, Nara and its environs will have unending charms. Even, however, if you are just an ordinary sightseer, rushing through the country in search of beautiful scenery or superficial sensations, without bothering yourself about historical temples or art treasures, yet you cannot fail to be struck by that irresistible sense of a quaint, venerable, old-world charm, as if you had come upon some ethereal region of a far-off epoch.

NAGOYA

CITY OF GOLDEN DOLPHINS

This gay, lovely, prosperous, old-new city of one million inhabitants has long been reputed as the "Middle Capital." It is the greatest city between the two giants of Tokyo and Osaka (234 miles from Tokyo and 118 miles from Osaka on the Tōkaidō trunk line).

It is of course hardly surprising to learn that Nagoya has her enemies, that is those who envy her progress in the present and her proud history in the past. But is this not true of any progressive city, just as it is true of any woman who makes her progress in the world? Her competitors will always accuse her of having succeeded either by her wiles in the present or by making capital of her past. Whatever the cause, Nagoya, like every successful woman, has made history. Of course it is true that, again like every woman, Nagoya has a past; yes, and is not ashamed of it. It matters therefore little what the envious may say, for Nagoya is a city of which Japan is proud, and what is equally important, she is a city proud of herself and whose citizens are proud of her.

What, however, the rest of Japan loves about Nagoya is its sweet dialect. It is singularly feminine and delicious. If the Tokyo dialect is the best in which to quarrel with one's superior in the office and get fired, the Osaka tongue befits a street auctioneer

foisting junk on unwary strangers, and the Satsuma dialect is good for policemen scolding drunkards, Nagoya's is the best language in which to make love. No mortal man can resist a beautiful woman whispering in the dulcet accents of Nagoya. The secret of this tongue consists in its endless flow of incomprehensible cadence; it goes on winding and twisting like an eel, ungraspable and interminable, in which you can make neither head nor tail of a single sentence, and in which "yeses" and "noes" are so intermixed amid a maze of honorifics that you cannot tell whether the speaker is paying you compliments or gibing at you. But such is its mysterious power that it convinces without your understanding a word.

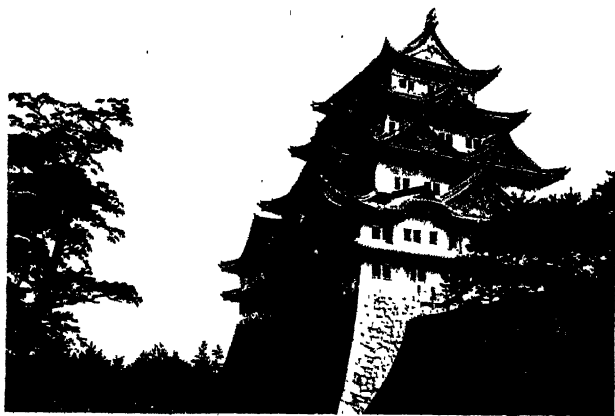
"MIDDLE CAPITAL"

Nagoya is at once a human and a humane city, besides being a prosperous industrial and commercial center. Men bound on business from Tokyo to Osaka will break their journey sooner at Nagoya than at any other. It is the best city this side of Kyoto in which to combine business with pleasure. No wonder Nagoya's rise in recent years has been prodigious.

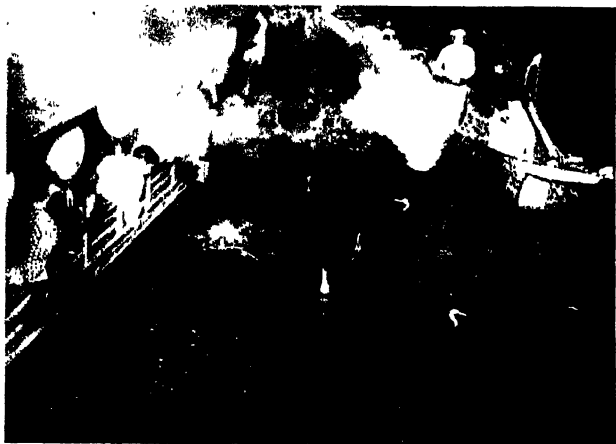
The great secret of Nagoya's growing wealth is, of course, its happy situation on the nation's highway, commanding a central position with land and water communications spreading in all directions. The fastest expresses stop here; the Chūō (Central)

railway line, running to Tokyo starts here; the Osaka-Nagoya line (Kwansai Main Line) makes its special communication with Osaka via Nara. The Bay of Ise, 3 miles from the heart of the city, sends out to the rest of the Empire and to foreign countries all the rich products of the fertile soil of Mino and Owari, of which Nagoya is the capital city.

Nagoya faces both ways, towards Kwantō and Kwansai, and though it has more of Kwansai than of Kwantō in manners and customs, it never forgets its strategic position as the middle capital, now cutting a leg from this, now slicing a joint from that. There are 6,000 commercial houses with invested capital estimated at ¥200,000,000. Of the various industries dyeing and textile stand first. Chemical industries come next, followed by porcelain ware of all kinds. Then come lacquer ware, cloisonné, watches and clocks, fans, glassware and cement, all of which, as well as many others, are important among Nagoya's products. Nagoya's foreign trade in 1933 was ¥180,598,000, well worthy of the 4th greatest open port in Japan. Its chief exports are cotton goods, porcelain, etc., and its imports, wool, raw cotton, lumber, fodder, wheat, coal, etc. Nagoya is rich in agricultural products, especially in vegetables, of which it produces more than enough for its need. Therein lies perhaps the fundamental secret of its growing prosperity. Its soil is good, not only for cereals and vegetables but also for pottery. Situated about 13 miles from the city is the famous town of



Nagoya Castle, noted for its golden dolphins



Cormorant fishing on the River Nagara

Seto (37,000 people), from which comes the world-famous "Setomono" (Seto wares) or porcelain goods. In 1930 the factories producing setomono at Seto, numbered 642 with 4,900 workers of both sexes.

THE CASTLE

Nagoya's greatest pride is its Castle, which we spell with the capital letter because it and Nagoya are inseparable. One of the golden dolphins standing on the topmost roof of the castle, throwing its sparkling beams for miles around, which one passing Nagoya even by railway can never miss, would be worth more than a million yen, if its gold were melted into bullion and sold at par. The castle's artistic and historical value is immense, not to be counted in coin of the realm. One naturally wonders why so much good gold was used in making such an apparently useless ornamentation on top of a castle meant for defense and war. That is part of history and would carry us far beyond the scope of a book of this nature. Suffice it to say that it was a work of love and devotion of one Katō Kiyomasa, a name to remember in Japanese history, to please the first Tokugawa Shōgun, Ieyasu, or perhaps, to please himself. More than twenty "outside" daimyō had been ordered to share the burden of this work, and though the others, especially a doughty lord like Fukushima, grumbled ferociously, Kiyomasa made it his own work and went out of his way to do the most difficult

and expensive part of it, and into the bargain added these two golden dolphins. He spent a sum large enough to represent, it is said, the three years' revenues of his great feudatory, which would amount in current coinage to tens of million yen. The dolphin, the fabulous fish, was said to have a talismanic virtue against fires, and the golden dolphins of Nagoya have certainly done their duty. For, while one or two mishaps have occurred to the dolphins themselves, the castle itself has remained unharmed by fire or war.

True that Nagoya had some pretension to civic prosperity even in the middle ages, but it was from the date of the Castle that its prosperity definitely began.

And the first place to visit in Nagoya is still the Castle. To walk on the clean-swept, spacious gravel-paths between the outer and the inner moats is an inspiration—it makes one forget the present and live in a charmed sphere of romance and heroism. The donjon soaring high, fresh and majestic in its sweeping outline, stands just as it did three centuries ago, and in its grand, mysterious way, seems to tell tales of pathos and mystery at which one never ceases to wonder. As the visitor goes up its wooden stairways, one after another, rising higher, ever higher, above the city level, to an ever-widening view of the surrounding plains, he is struck with the sense of its magnificence, and wonders at the real motive which may have inspired its master builder. Was Kiyō-

masa a cowardly knight who, after the death of his best friend and master, Hideyoshi, sought his own advantages in the new régime under Ieyasu, the arch enemy of his late Lord? Or did he work for the sake of the work itself, as a true artist is said to do always? Whatever the explanation, the mystery is part of the great story which the Castle itself tells to all who will gaze upon it.

TWO PARKS

After quitting the Castle the rest of Nagoya may be done in one day, but if it happens to be in the April of blossoms when the city is in joyous mood, you may linger for a few days to see the various shows, theaters and festivals which Nagoya knows how to stage so well. In the course of your drive through its clean, broad streets lined with tempting shops and tall department stores, you may drop in at the Tsurumai Kōen, 20 minutes from the station. It is a smart little modern park with its picturesque pond, its zoo and library, its statues and lecture halls, tea-houses and cherry-flanked promenades—all the requirements of a real park. Very famous, too, are the two great temples of Nishi (west) and Higashi (east) Hongwanji, and the Ōsu-Kwanon, the ceaseless Mecca of local pilgrims—men, women and children—at all hours of day and night.

Outside the city proper lies the august shrine of Atsuta in a district of the same name, which can be

reached in half an hour by car. The shrine is consecrated to some ancient Imperial princes, and in it is deposited one of the three Imperial regalias, "Kusanagi-no-tsurugi" (the grass-cutting two-edged sword). The shrine and its environs are modelled after the great mausolea of Ise, and considered as ranking second only to the shrine of the nation at Ise.

Situated within two miles of the city is the recently-built Nakamura Park which will not be worth your visit unless you are historically-minded or a hero-worshipper. Nakamura was a cold, smokeless sort of village when the great Taikō, or Hideyoshi, was born there, and it was also the birth-place of Kiyomasa. A couple of shrines stand in memory of the great men, and the spot where Hideyoshi saw the light of day is marked with a bamboo grove.

Such then are the chief sights. Among the many interesting and healthful excursions possible from Nagoya, the most famous are the cormorant-fishing (during summer) on the Nagara river (1 hr. from Nagoya), a boating trip down the Kiso, or the Rhine of Japan, and seabathing at Kamagōri where there is a fine hotel. But do not forget to buy Gifu lanterns and Nagoya porcelain ware as souvenirs for home! Few things could possibly be more acceptable.

KOBE

CLEANEST AND HEALTHIEST CITY

In Kobe you must do what Rabindranath Tagore did on his arrival there in 1916. The Indian poet said: "On my first arrival in this country, when I looked out from the balcony of a house on the hillside (very likely Suwayama Park), the town of Kobe, —that huge mass of corrugated iron roofs,—appeared to me like a dragon, with glistening scales, basking in the sun, after having devoured a large slice of the living flesh of the earth." It is a striking spectacle. A cleaner and a more sanitary-looking city than Kobe it is impossible to conceive. The city, especially the residential parts of it, lie on higher levels, sloping down to the water's edge, so that the rain washes down the dust and refuse, leaving not a speck of that which is unclean in its trail, ever presenting a newly-swept appearance, very refreshing to the eyes. Leading to the foot of the hills are some broad avenues, which are crossed by several long roads, running parallel to the hills. These roads are called, near the Suwayama, Yamamoto-dōri (street at the foot of the hill), Naka-yamate-dōri (the middle hillside street) and Shimo-yamate-dōri (lower hillside street). Below them are the busy commercial streets of Sakayemachi, full of modern offices of banks and commercial agents, and Motomachi, a bustling, attractive shopping street. Farther down is the Kai-

gan-dōri (street facing the sea), or the Bund, principally occupied by offices of shipping agents, foreign firms, hotels, warehouses and other big buildings, typical of the coastal metropolis in the Far East.

These sidelong streets of Kobe are fast spreading in both directions, eastward to Osaka (20 miles away) and westward to Himeji (34 miles away). Kobe had in 1892 annexed already the neighboring town of Hyogo, of which it was once an insignificant little village, and is on the road to annex other towns further, westward, although it must be stated that the smaller towns lying on both sides are also growing on their own. Anyway, most of the Kwansai towns around Kobe and Osaka are growing thicker and thicker, and nearer and nearer one another with ever thinning patches of green vegetation between.

As a commercial port city of Japan, Kobe ranks first. It is a clean, handsome and most attractive city as well as a cozy, healthful and residential one. From every well-appointed house in Kobe one has a picturesque view of the green mountains and sunny ocean, and the city, screened at the north with a range of mountains, is warm in winter and cool in summer. Kobe makes an ideal place of permanent residence, provided you have a thriving business or an assured regular income.

KOBE'S NEIGHBORING HILLS

Because it is a new city, dating from 1868, in

which year it was opened to foreign trade, Kobe boasts of but few places famous in history. Most of Kobe's sights are those annexed from Hyogo and other districts now incorporated in it. For instance, the Shinto Shrine of Nankō, chief landmark of the commercial Kobe, dedicated to the memory of the national hero, Kusunoki Masashige, who perished in 1336, belonged to Hyogo. With the exception of the Ikuta shrine associated with the Empress Jingū Kōgō (143-242 A.D.), which lies buried in a noisy vanity-fair of small pennyworth shops, the city proper offers no sights of old associations. Kobe's pride lies in its environs, in the natural beauty of sea and land, in its walks up picturesque hills decked with noble trees and murmuring cascades. Among them the walks up Mayasan and Rokkōsan are delightful. But these ascents, though beautiful, were once so arduous that they were denied to the weaker folk. They have since been made easy, almost too easy, by cable and ropeway-cars. On top of Mayasan (2,290 ft.) stands the temple dedicated to Maya, the mother of Buddha, and needless to say it commands a magnificent panorama of the surrounding scenery. Kobe lies far below like a sprawling beehive, the great city of Osaka floats yonder, and the mirror-like Inland Sea stretches far to the horizon.

Even Rokkōsan (3000 ft.), the highest peak of the Rokkō mountain range, once almost inaccessible to women and children, has become all but a popular resort, thanks to the "lift" cars worked by electricity,

and the fine motor roads enable autos and buses to go right to the top. There on the plateau of Rokkōsan is a regular little colony of hotels, tea-houses and restaurants, catering for the convenience of visitors who come in summer to get cool, and in winter for skating and skiing, and at all other times to enjoy the beautiful scenery. Here also is one of Japan's finest 18 hole golf links.

THE MINATOGAWA

The Minatogawa, no longer a river, was the site of the tragic battle between Masashige's Imperial forces and those of the Ashikaga usurpers. Today it is a kind of theater street of hectic night life. An exotic touch is imparted by the frequent presence of foreign sailors strolling up and down. A passing visit to Minatogawa on a summer evening is unforgettable. The wide, clean macadamized roadway is flanked on either side with theaters, cinemas, "penny gaffs" and eating and drinking houses of all sorts ranged in piquant and intriguing rows. It resounds with the staccato of male servitors and the singsong of female caterers making a most hilarious noise, but by no means offensive. Through it, all the two rows of pedestrians of all sorts and conditions are coming and going continually. Some parts are occupied by night-booth men. Among them are the loud-lunged, impudent fortune-tellers, who, surrounded by curious audiences, may look you straight in the face and un-

blushingly offer to tell you everything about your past and future for 40 or 50 sen. There is an unmistakable tang of ozone in the air, though thick with the din and smoke of Babylonian crowds, which, with a certain nameless thing, possibly the presence of strangers in transit, distinguishes Minatogawa from similar districts of other cities.

KOBE BEEF, NADA SAKÉ, ETC.

Among the famous things which Kobe is noted for must be mentioned the so-called Kobe beef, which is, in fact, sent from the neighboring province of Tajima. How good beef has come to be associated with Kobe I cannot tell, for one may get beef just as good anywhere else, unless it is accounted for by the fact that the presence of many beef-eating foreign residents has tended to make the local butchers select the best stock. This, and its nearness to Tajima may explain Kobe's reputation in this respect. Another good thing for which Kobe is famous is its Nada saké, produced at a place of the same name. Indeed, for one visiting Kobe from the Kwantō district a sukiyaki dinner served in a smart "beef restaurant," from the windows of which the views of the sea and mountain may be enjoyed, to the added delight of drinking Nada's delicious saké, poured into your cup by witty and seductive geisha of Nakaken or Fukuhara, is considered the best treat one's Kobe friend can offer. Kobe is probably one of the few

big cities where the local geisha are allowed to ply their profession in "beef restaurants."

The inhabitants of Kobe are thrice blessed, for they have not only good air, good beef and good scenery, but they have also an infinite variety of adjacent holiday resorts.

The neighborhoods of Osaka and Kyoto, which are within easy reach of the port, have already been dwelt on. We now have to mention the long stretch of coastal districts almost down to Himeji, dotted with such exquisite seabathing resorts as Suma, Maiko and Akashi, which are so crowded in summer. Time was, long ago, when Kobe and Osaka stood in a position of semi-rivalry to each other, but the two have been fairly wedded now through perfect transportation facilities. Of these the best is the "Hanshin" motor road, the finest anywhere, over which 50 minutes is enough for a taxi to take you from Kobe to Osaka. No wonder so many foreigners having business offices in Osaka prefer to live in Kobe. At present their number is 6,170, including 3,500 Chinese, 960 Englishmen, 690 Americans, 340 Germans and 130 Frenchmen. No less than 30 foreign consulates are situated in Kobe. In 1933 ¥1,291,660,830 worth of foreign trade was transacted through Kobe harbor. This represents 34 per cent. of Japan's foreign trade. Briefly therefore Kobe is not only a good city to visit or live in, but it is a good city in which to do business. Its development to its present status is, we must admit,



Yokohama Harbor and Waterfront Park



Bird's-eye view of the port of Kobe

due in no small degree to the more than half a century of loyal co-operation from its foreign residents.

YOKOHAMA

JAPAN'S FRONT DOOR

One of the cities which have risen from their own ashes, and one which today is a world-famous port-city, is Yokohama, the main entrance to Japan. Yokohama is so near to Tokyo (only 20 miles, covered by train or car in three quarters of an hour) that most visitors landing there hasten on to the capital. Such persons will see nothing of Yokohama. They merely pass, through decorous sort of roads flanked on either side by drab low-lying, godown-like houses, relieved here and there by towering buildings which may be Government offices, schools or clubs, on to the Yokohama or Sakuragichō station. To them Yokohama is merely a geographical point from which ships are always sailing. You must spend at least a day or two, making your headquarters, say, at the hotel New Grand, one of Yokohama's social centers, and by wandering about its characteristic places and ruminating upon its short but dramatic history. For this new city of Yokohama is full of interest, fun and amusement.

There was a time, 30 or 40 years ago, and therefore fresh in the memory of every middle-aged person, when Yokohama was par excellence Japan's prime "foreign city." Many Japanese then spent a holiday in seeing its "exotic" sights, and many a wealthy lady and gentleman of Tokyo sent their

servants to Yokohama to buy some fashionable "foreign goods" — gloves, parasols, shoes, hats, even butter, pastry and canned foods.

VICISSITUDES

Since then Tokyo has grown enormously; much of the foreign trade, once almost monopolized by the foreign merchants of Yokohama, has passed into Japanese hands. Many of the old foreign firms have therefore moved their head offices to Tokyo so that Yokohama is not what it used to be in the early years of Meiji. This does not mean, however, that it has dwindled in any way. On the contrary, Yokohama's growth is as remarkable as that of Tokyo. What it has lost in one way it has gained in another. It has lost in its piquancy and in its foreign color; it has gained in its substantial prosperity as a modern city.

In the days of its Foreign Settlement, Yokohama was divided between Kwannai and Kwangai—"the inside and outside of the barrier." Within the barrier the foreigners had their residences and places of business, and outside lived the Japanese who formed a constantly shifting population of semi-adventurers in foreign trade. In course of time the Kwannai and Kwangai have merged, and the "native quarters" have become increasingly inhabited by wealthy permanent settlers.

Thus, much of the foreign nomenclature of Yokohama has lost its meaning, supplanted by the

new names of streets and numbers, as set by the Municipality, such as Kaigan-dōri (Bund), Yamashitachō, Yamatechō (Bluff), Honchō (Main Street), etc. No longer does Yokohama consist of narrow strips of land confined by the Bund and the Bluff. It means the bulk of greater Yokohama, of which the so-called "native districts" are now the principal parts, including the hatoba (the landing stage) and its neighborhood, the former "Foreign Settlement."

Both the charms and drawbacks of Yokohama are due to its being a new city. A pioneer port-city, Yokohama is daring, ready to make experiments. There is something pungent and hectic about the lighter side of its life, especially its night life. People have less prejudice, and perhaps rather fewer scruples than the inhabitants of the older cities, and are much freer in intercourse and more open-minded. You are asked to take them as they are and at their face value. Frank, open-minded, quick in action and business-like in speech, without unnecessary ornament in words and manners, the native sons and daughters typify the spirit of a premier port which took the lead in the progressive career of New Japan.

At the time Commodore Perry lay off Yokohama in 1853, it was a sleepy fishing village of less than 100 thatched houses. In fact, Yokohama as such was non-existent. It was at Kanagawa (now a part of the city of Yokohama), the second stage on the old Tōkaidō road, that the Shōgunate authorities met the American Commodore and conducted nego-

tiations. But instead of the thriving Kanagawa which was to have been opened to foreign trade, Yokohama, the small and out-of-the-way village, was chosen. Thus, whatever be the present condition of affairs, the foundation of Yokohama was laid by a band of pioneer foreign merchants and their Japanese co-workers, of whom the present Yokohama represents the second or third generation.

ENVIRONS

The best point of vantage to view Yokohama from is Noge-yama, just behind Sakuragichō Station. It affords a fine view of the city and the harbor, and in itself is a charming little park, one of the city's favorite haunts. Hard by is Kamonyama, a hill adorned with cherry trees, on which stands the somewhat uncouth statue of Lord Ii, the courageous Prime Minister of the Shōgunate who opened the port to foreign intercourse in spite of the fiery opposition of the reactionary party. Below, in the busy, commercial and shopping district run the famous streets of Honchō, Motomachi, Benten-dōri and Isezakichō, which by day and night attract great throngs of shoppers, saunterers and amusement seekers, not only from the rest of the city but from districts far away, as far in fact as Tokyo on the one side and on the other, Kamakura, or even Hakone. They abound in department stores, theaters and amusement houses of all sorts dear to the hearts of youths and flappers.

Yokohama's dance-halls are by no means the least of its attractions.

As Yokohama is an irresistible magnet to the numerous smaller towns lying around, the latter in their turn exercise the same magnetic power over Yokohama. It is the dream of all Yokohama boys and girls to spend their week-end at some spot among the rural scenery, away from the port's bustle, say, at Kamakura or Hakone. But Yokohama itself abounds in beautiful places, of which Negishi, with its famous race-course and golf links (near the Bluff), and Sugita plum garden (at the tramcar terminus of Sugita), Tsurumi (4.7 miles from Yokohama Station) with its Sōjiji Temple and Kagetsuen Garden, are most frequently mentioned. In fact, one is advised to make a temporary home at Yokohama, from which to visit the cardinal centers of business and pleasure, for here there are complete facilities of communications over land and water, and the accommodation afforded by Japanese and foreign-style hotels of various grades is as good as the best anywhere. Yokohama has many sides, its serious dignified side, as in the upper walks of the Bluff, commanding a grand view of the land and seascape, and its hectic side as in the gaiety of Isezakichō and vicinity.

NO TRACE OF 1923

Every newcomer to Yokohama will be told the tragic story of 1923. The old Yokohama, as de-

scribed for example in a book like Murray's handbook, was wiped clean off the map. At the first shock of the earthquakes most of the weaker houses crashed to the ground, and the rest of the stronger houses were destroyed by the fires which broke out everywhere and raged for three days on end. Altogether 21,384 persons were killed, 278,388 (or 64 per cent. of the whole population) lost their homes, and ¥904,000,000 worth of property went up in smoke. Of all this tragedy, however, one scarcely sees any trace today. Unless you go out of your way to look for them, you will never notice the scars of 1923. No former resident of Yokohama, who left it in the pre-Earthquake days, if he returned today, could believe that anything like such an earthquake had ever happened, and he would be greatly surprised to find many an improvement upon the old city: roads cleaner and wider, parks smarter and prettier, houses newer, taller and more prosperous-looking, and business brisker and haunts of pleasure gayer, and the people everywhere working as diligently and smiling as happily as ever they did. It all testifies to the dour enterprise of Yokohama's brave children. And Yokohama's spirit is the spirit of Japan, worthy of a city forming the doorway to her Empire.

Japan's foreign trade transacted through Yokohama harbor in 1933 was: Exports, ¥500,887,931, consisting of raw silk, silk goods, canned goods, refined sugar, etc.; Imports, ¥456,354,128, of raw

cotton, oil, wool, wheat, wood, etc. ; representing 25 per cent. of the whole volume of foreign trade done by Japan in the same year.

OTHER GREAT CITIES

The inevitable process of urban centralization, which has become so evident in recent years is, comparatively speaking, not so pronounced in Japan as in some countries of Europe. One reason is that the population of Japan, principally agricultural, is dispersed all over the land in well-proportioned numbers, and each district with a radius of 10 or 20 miles, is sure to have an urban center of some pretension, so that the rural populations everywhere have little reason to miss city atmosphere. The trouble in Japan, if it is a trouble at all, is in the urbanization of rural districts rather than in the urban centralization of rural populations.

One of the first geographical phrases our school-boy learns is the "santo" (the three capital cities), namely, Tokyo, Osaka and Kyoto. After these are pointed out the four interesting cities: Nagoya, Kobe, Yokohama, Nara, each of the latter not only being a notable modern city but having a character of its own, worth describing, as has already been done. There are other fine cities, following close upon the heels of the big seven. Some of them are hardly worthy of mention in a book like this, such, for example, as Yawata and Ōmuta of Kyūshū, which have attained the city status because of their coal-mine and iron-works populations respectively. But there are others which either in age, in historic associations, or in natural beauty, justly rank with the

big seven, but we have space to mention only their names, with their respective areas and populations. They are :

Hiroshima	(Area 26.9 sq. miles ; pop. 270,417)
Fukuoka	(Area 34.1 sq. miles ; pop. 228,289)
Hakodate	(Area 7.3 sq. miles ; pop. 197,252)
Kure	(Area 18.6 sq. miles ; pop. 190,282)
Sendai	(Area 33.8 sq. miles ; pop. 190,180)
Sapporo	(Area 9.3 sq. miles ; pop. 168,576)
Kumamoto	(Area 17.5 sq. miles ; pop. 164,460)
Kanazawa	(Area 7.0 sq. miles ; pop. 157,311)
Otaru	(Area 21.9 sq. miles ; pop. 144,887)
Okayama	(Area 18.3 sq. miles ; pop. 139,222)
Kagoshima	(Area 5.9 sq. miles ; pop. 137,236)
Shizuoka	(Area 23.3 sq. miles ; pop. 136,481)
Saseho	(Area 19.2 sq. miles ; pop. 133,174)
Niigata	(Area 7.8 sq. miles ; pop. 125,108)
Sakai	(Area 5.6 sq. miles ; pop. 120,348)
Wakayama	(Area 12.5 sq. miles ; pop. 117,444)
Yokosuka	(Area 13.2 sq. miles ; pop. 110,301)
Hamamatsu	(Area 5.9 sq. miles ; pop. 109,478)
Moji	(Area 16.0 sq. miles ; pop. 108,130)
Shimonoseki	(Area 6.0 sq. miles ; pop. 98,543)

GEOGRAPHICAL SKETCH

The Japanese Empire with 90,396,043 inhabitants (1930 census) consists of Japan Proper (Honshū, Hokkaidō, Kyūshū and Shikoku) and the over-sea territories of Korea (Chōsen), Formosa (Taiwan), and South Saghalien (Karafuto). Leased territory of Kwantung Province in Manchoukuo and the mandated islands (Marshall, Mariana and Caroline Islands) in the South Seas are also under Japanese rule.

The islands of the Japanese Empire extend for about 2,900 miles from lat. $50^{\circ} 55'$ N. to lat. $21^{\circ} 45'$ N., and are 200 miles wide at the widest part. Their total coastline is 27,947 miles, and they contain an area of 175,265 square miles, of which Japan Proper occupies 147,441 square miles. To this is added Korea, i.e. 85,228 square miles, making the total area of the Japanese Empire 260,493 square miles.

Japan in ancient times was called Ōyashima, or "Great Eight Islands," and also Toyoashiwara-no-Mizuho-no-Kuni ("Land of Luxuriant Reed Plains") on account of its rich soil and luxuriant vegetation. Later it came to be called "Nippon" or "Land of Sun-origin," because it lies to the east of China. The two characters "日本" are pronounced "Jihpen" in Chinese, which pronunciation has been corrupted into "Japan" by Western travelers.

POPULATION

The population of the Japanese Empire is 90,396,043. The proportion of males to females is 102.1 to 100. The inhabitants of Japan Proper number 64,450,005 (100 females to 101.1 males); Korea 21,058,305; Formosa 4,592,537; and South Saghalien 295,196.

In 1872 the Japanese population stood at 33,111,000. The past 58 years have seen an increase of 31,300,000. During the past ten years there has been an annual average increase of 848,000, i.e. 14.16 per 1,000. The average density of the population throughout Japan Proper in 1930 was 438 per s.m., making Japan one of the most densely-populated countries in the world. The three more densely-populated are Belgium (635 per s.m.), Holland (546 per s.m.), and England (482 per s.m.). The density in Japan, however, is by no means uniform. The most thickly-populated portion is Kwantō district, embracing the regions around Tokyo and Yokohama, where the rate is two and a half times the average density. The Kinki district, embracing the regions around Osaka, Kyoto and Kobe, is twice the average. Then come the Pacific coast of the Central Main Island and North-western Kyūshū, followed by the north of the Main Island, Southern Korea and Northern Formosa.

THE NATIONAL PARKS

¶ Nikkō—Fuji and Hakone—Unzen—Kirishima—Asosan—Akan—Daisetsuzan—Daisen—Japan Alps—Inland Sea—Yoshino and Kumano—Towada

THE NATIONAL PARKS

“DON’T use the word ‘splendid’ till you have seen Nikkō,” is a well-known Japanese proverb. It is one out of scores of similar sayings in praise of various spots of scenic or historic fame. There are also many numerical categories, celebrating such places. The “three premier views of Japan,” “eight scenic spots of Ōmi,” “fifty-three stages of the Tōkaidō road,” “thirty-six sights of Edo,” etc., are well known. These would seem to justify the remark often made by admirers of this country that the whole of Japan is one vast pleasure garden.

One of the reasons which led the legislators of this country to pass a law in 1932 concerning the “National Parks,” was to preserve the representative beauty spots of Japan from natural decay and from the onset of “trade’s unfeeling train.” With the steady growth of population, and the consequent urbanization of rural districts, trees had to be cut to give place to chimneys; the sacred grounds of ancient memories had to make way for the abodes of “Unwieldy wealth and cumbrous pomp,” till it was feared

that at this rate Japan might some day be denuded of all the boons of nature and history. The authorities therefore adopted this National Park plan.

A committee made up of wise men with a sense of beauty, and authorities on arts, history, etc., began to survey various districts of Japan with a view to choosing the sites of these National Parks, and at the same time the general public was appealed to for its opinion. The investigation was continued until 1930, when the committee selected some twenty beauty spots universally adjudged to be the most worthy sites. On further investigation the number was reduced to twelve. This result, submitted to the Ministry of Home Affairs in 1931, was promptly approved of, and the Bill embodying the regulations concerning the National Parks was submitted to the Diet in its 59th session, and was duly passed. Thus has been realized the long-cherished dream to have a National Park scheme. The sites of the twelve National Parks decided upon are as follows :

Unzen, the Inland Sea, Kirishima, Towada, the Japan Alps, Akan, Daisetsuzan, Nikkō, Aso, Fuji and Hakone, Daisen, and the Yoshino and Kumano.

Some of them are world-famous, so that one may wonder that such places as Nikkō, Mount Fuji, Hakone and Unzen were not National Parks before. Such wonder is in itself the justification for the new law covering the National Parks. The authorities have long since recognized the importance of saving these beauties from the ravages of time and advanc-

ing material civilization, and if possible, of further embellishing them, vesting them with all the facilities and conveniences provided by science and advanced communications. This naturally entails much labor and expense, as well as constant study and watchfulness; and could hardly be fulfilled by the efforts, however diligent, of the local authorities in whose jurisdiction each Park comes. It is therefore work rightly involving the whole-hearted co-operation of the entire people of Japan, or, in other words, it ought to be done by the State. Such, roughly, is the genesis of the National Parks.

The sites of the twelve parks thus definitely chosen, and their areas clearly defined, what remains to be done is the disbursement of annual estimates for the enforcement of both the letter and the spirit of the law. It is a work of endless variety and of age-long duration, requiring constant, loving and devoted attentiveness, combined with the deepest study of all aspects of æsthetic lore. To give the merest outline, we must keep intact all the beautiful features hitherto identified with each Park; improve them, if possible; combat the forces of nature and that mischievous human agency which would spoil the Park in any way; promote communications and transportation facilities to encourage the tourist traffic to the Park. In order to make each park not only an ideal resort of health and recreation but an inspiring source of instruction, mental and spiritual, various schemes of a scientific, historical and artistic

character must be carried out. Last but not least, each Park must be made a humanly interesting place to visit, provided with all the comforts, conveniences, even reasonable luxuries to which civilized men and women of the present age are accustomed, so that it may have magnetic charms to draw all sorts and conditions of people, native and alien, men, women and children. It is indeed a task of tremendous proportions, but we are confident that the officials of the Imperial Government will bring all their superior abilities and resources to bear upon the task, so that we may see in due course of time such perfect models of National Parks of which the Japanese Empire may well be proud.

As the reader already must have noted, both the National Park Committee and the Ministry of Home Affairs have exercised an uncommon measure of discernment in the selection of the twelve sites. Taking a bird's-eye view of the map of Japan, we shall find the Parks well distributed all over the land without causing any sense of congestion or one-sidedness, and that they have been chosen with a view, not only to scenic and historical fame but also to variety. Some of them are mountainous, not to say volcanic; some combine the peerless view of sea and landscape, others abound in the ineffaceable memories of history; some are wild, rugged, almost primitive, others full of natural graces and cultivated lures, tender and intriguing. Thus there are two in Hokkaidō, three in Kyūshū, and the remainder scat-

tered evenly over the main island, one on the Japan Sea coast, and another is a sea-and-island park on the Pacific.

Each is one of nature's most wonderful gifts to the nation, that we may worship it at all times, as our ancients have done, and it is a duty we owe to the gods to perpetuate them as worthy heritages to be enjoyed by the world and posterity. To give a full description worthy of such wonder Parks is, of course, out of the question. We can but give an outline of each.

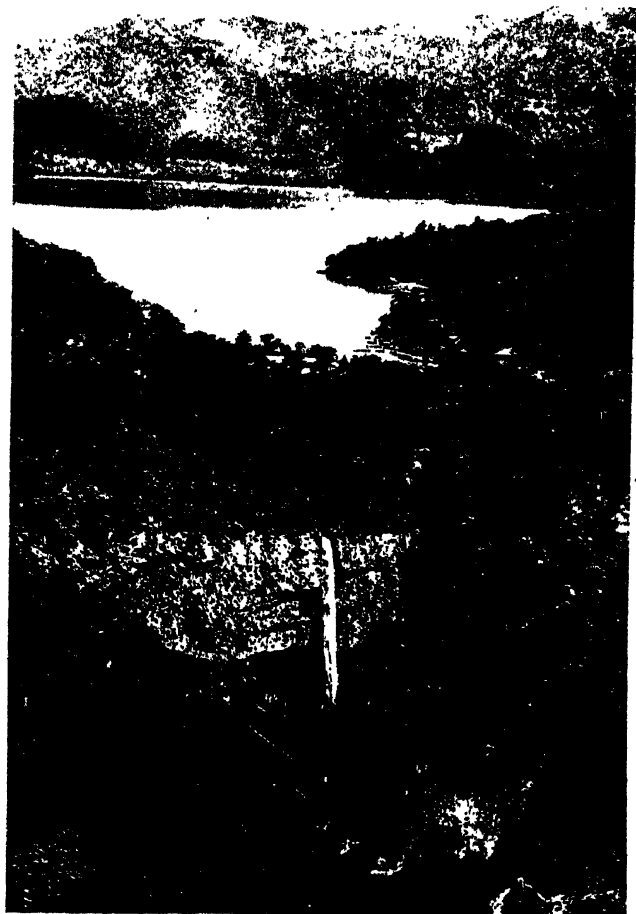
NIKKŌ

To those who have visited Japan it is hardly necessary to describe Nikkō, and who has not done so who has ever come to these shores? To those who have not seen Nikkō, it is impossible to convey a good idea of what it is like. Nikkō is often made to rhyme with "kekkō" (splendid), which is no mere poet's trick. It is a mere commonplace to say of Nikkō that the glories of nature blend harmoniously with those of art. So many features of Nikkō deserve superlative adjectives that one fears the charge of hyperbole, and is somewhat consoled to think that he is not reputed an artist of the pen or the brush, so impossible it is to paint Nikkō with either.

The secret of Nikkō's greatness as a scenic resort is that in it reposes the spirit of the greatest

warrior-statesman Japan has yet produced, Tokugawa Ieyasu (1542-1616), the founder of the Tokugawa régime (1603-1868), and of his no less illustrious grandson, Tokugawa Iemitsu (1604-1651). Nikkō was chosen because of its solemn stillness and majestic scenery. To honor the memory of the first Shōgun no amount of money or human effort was deemed too much; Iemitsu was said to have spent ¥ 20,000, 000. The daimyōs of the 300 fiefs had of course contributed their mite towards the expense, and Nikkō—the name of the locality in which the temples and mausolea are situated—has become a synonym for all the splendors of its sacred edifices, gates, art treasures, etc. It is an epitome of Japanese art and craft as it flourished in the days of the two Shōguns. It is, moreover, a monument of the universal adoration paid to Ieyasu and of the filial piety of Iemitsu the third Shōgun. Of Iemitsu it is told that whenever any of his elder retainers began to tell an anecdote about Ieyasu, he would ask the narrator to pause a moment. Iemitsu would then retire, put on a ceremonial robe, and returning would place both his hands on his knees, and with head bowed in reverence, would beg the narrator to proceed.

Ieyasu's mausoleum itself is of impressive simplicity, consisting of a bronze mound with no bright ornamentation, though it is said to contain much gold, as accounted for by the peculiar beautiful lustre emitted. The Tōshōgū shrine is one of dazzling splendor and artistic fineness. But the best of all



Lake Chūzenji and Kegon Waterfall, Nikkō

is the Yōmeimon, perhaps one of the world's most beautiful gates, on which it is said the eye never tires of gazing. The three monkeys of Hidari Jingorō, Japan's greatest wood-curved, embodying the precept "See not, hear not and say not," are as celebrated as the sleeping cat seen on the lintel of one of the gates, and the Karamon (Chinese Gate). These are but a few out of the scores of priceless national treasures to be seen at Nikkō.

All these 'triumphs' of art, however, form but one portion of Nikkō's many-sided attractions. Now comes the long list of beauty-spots in scenery—of lake, mountain, hot spring and waterfall. From the townlet of Nikkō to Lake Chūzenji it is an hour's drive up the mountainous road running in a spiral fashion through exquisite scenery. The Lake is as beautiful as the best in England's Lake District. Within a few minutes away is the Kegon-no-taki, the most famous waterfall in Japan. It forms the chief outlet of the lake. Nikkō used to be a sort of very exclusive summer resort for wealthy and upper class people, but since winter sports came into vogue, it has come to be regarded as one of the popular winter resorts, as there are abundant opportunities for skating, skiing, hunting, shooting, etc.

The great Nikkō Park includes not only Nikkō proper and the lake district but an extensive tract of the picturesque countryside, containing the hot spring of Nikkō Onsen (8 miles from Chūzenji), Mt. Nantai or Futarasan with the crater of an extinct

volcano 1000 ft. in diameter, Mt. Shirane, the highest peak in the district, and Lake Ozenuma and Ozegahara with its many wild flowers. Not the least of Nikkō's charms is its as yet untrodden tracts lying wild in the depths of the Nikkō range of mountains. These teem in wild animals, game, and in flowers unique in Japan. All make a happy hunting-ground for students of botany and zoology. One of the first enterprises to be carried out, now that Nikkō is "nationalized," is to open up new roads and improve the communications between one famous district and another, which are in close proximity but lie across deep gorges and rugged mountains.

FUJI AND HAKONE

To anyone accustomed to think of a park as a largish sort of public garden crisscrossed with some drive roads, a number of winding promenades, picturesque paths along a serpentine pond, and some woods plus a zoo and a hothouse, the name Fuji-Hakone Park, when its natural features are fully understood, will appear to be something like a grave misnomer. It includes not only the whole of the world-famous Fujisan, with its broad basis set with five beautiful lakes, but the entire district of Hakone, which is better known to the rest of the world by that gem of a resort—Miyanoshita. A park more grand and majestic it would be impossible to conceive. The grandeur of its scale is almost un-Japanese; for the

country, while universally conceded to be picturesque, is often associated with the beautiful but miniature. We amateurs will continue to wonder for a long time why Fuji and Hakone should not have been made two separate parks, each on its own great basis.

Mount Fuji is 12,400 feet high, its basis 63 miles in circumference, full of trackless parts, untrodden by the feet of men, and therefore still inhabited by many wild animals such as deer, foxes, and boars. It lies astride the three provinces of Kai, Suruga and Sagami; hence the old maxim about Fuji being "the greatest mountain in the three countries," the veiled allusion being to Japan, China and India. This was an old Japanese way of praising Fuji as the grandest mountain in the whole world.

The average Japanese may not realize it, but Mount Fuji is inalienably linked with the national character. A psychological analysis of the Japanese character will reveal that a good part of it is influenced, directly and indirectly, by Mount Fuji. We knew Mount Fuji long before we saw it. It is one of the first words that every Japanese baby hears from his mother's lips, and the first picture of anything he sees, and indeed the first picture he draws as soon as he is given pen and paper with which to draw anything. Fuji is synonymous with mountains, or what is high, noble and beautiful. No Japanese home, however poor and wretched, but has a picture of Mount Fuji in some form or other. Numerous traditions and numerous allusions in prose and poetry

will rush to one's memory at the bare mention of the charmed word.

As the child grows older, he conceives the wish to see the mountain—a wish that is realized sooner or later. Then he finds the reality, so familiar and so true to the picture he has known all his life, yet so unlike the picture—much more adorable and majestic. And then the charm of the mountain grows. Each time he gazes on it he seems to know it better. The face of Fuji, so simple in the graceful sweep of its cone, yet has a wondrous variety of complexion. Though it looks serene and peaceful always, there are times when one seems to detect a stern, even menacing aspect of it, looming large and silhouetted against the scarlet sunset. At other times it is completely hidden behind haze or clouds, or deigns to show only a very little of its summit. It is a picture so easy to draw and yet so difficult to make a masterpiece of. Eternally unchangeable, as it appears, it has its surprises, terrible surprises, too, as its old climbers could attest.

However opinions may vary concerning the most beautiful spots of Japan, none has ever visited the Fuji Lakes without being thrilled by what is unquestionably one of the finest Lake Districts in the world, and there are many of the world's greatest travelers who vote it the finest of all.

It is in the variety of scenery and all that is associated with a lake district that the Fuji Five Lakes appeal so much to the senses and imagination. The

five lakes are named Yamanaka, Kawaguchi, Saiko, Shōji and Motosu and their charms vary as much as do their names. The limpid lake water with its many colors varying as the depth increases as plainly seen by one standing on the shore, reminds one of Lake Louise in the Canadian Rockies because of the grandeur of the surrounding scenery and mountains. Yet at the same time there is something so delicate about everything associated with the lakes, something that suggests both the grand and the miniature, the mighty and the fairylike at the same time that they capture the imagination as even the Canadian Lakes or the English Lake District or Killarney fail to do. Though they give so much pleasure to the eye—these lakes abound in pleasure to those who would shoot, boat, swim, hike, study, meditate or write. It would be impossible to leave the Five Lakes without referring to Fujisan, whose peerless cone is reflected in their waters. Either the mountain or the lakes would in themselves be sufficient attraction to invite all the world. Together they mutually enhance the glory of each and make of the Japanese Lake District one that no lover of beauty can resist. It is just this combination that makes it no exaggeration to say that no other place in the world can compare with the Fuji Five Lakes in natural beauty.

Fuji is one of the easiest mountains to climb ; thousands of men, women and children climb it every summer. But woe betide those who take it too easy,

or commit any desecrating deed on the sacred mountain! Many reckless spirits who ignored the advice of experienced guides, or dared to stray into untrodden paths, have been known to be overtaken by storm, or to run into the thicknesses of the woods, never again to emerge. Thus the love of Fuji gradually deepens to reverence, and then to worship. All over Japan are scattered the so-called Fuji shrines, dedicated to the spirit of the mountain whose memorial day is June 1st. A small replica of the sacred mountain has been raised in the compound of such a shrine and is worshipped by the devotees of Fuji. In Tokyo alone there are five or six such shrines, and many districts and streets are named after Fuji. There are Fuji-mi-chō both in Azabu and Kōjimachi, Kami-Fuji-mae in Hongō, near the Komagome Fuji Shrine; and Suruga-chō of Nihonbashi and Suruga-dai of Kanda are named after the province in which Fuji stands.

Like virtue itself, Fuji is known to every child, but to know it well it takes a longer acquaintance and more intimate personal contact, so to speak. Then it will be realized that the worship of Fuji is not a mere superstition of soulless ignorance.

HAKONE

Hakone is a district 25 miles in circumference, bristling with mountain peaks, some of which are belching fumes of sulphur. It abounds in superb

natural scenery, made up of manifold lines of undulating mountain, deep forest, silver lake, murmuring stream and health-giving hot springs. Add to them the little up-to-date village-towns, located here and there near principal resorts, with their smart shops, and comfortable, even luxurious, hotels as well as shrines, temples and wide motor-roads. It is altogether too wide an area to be mastered by one or two visits only. It is the sort of place one can become acquainted with only after a lifelong experience of visits and stays, repeated at frequent intervals in various seasons of the year.

Unlike Fuji, Hakone is an all-year-round resort, with attractions to match every season or climate. In spring it is bright with cherry blossoms and other flowers peculiar to Hakone, the color of which is enhanced by the verdure of its fresh sylvan beauty, and its sweet-smelling mountain air. In summer it makes an ideally cool resort, as the mercury seldom rises beyond 80 degrees F., and it is free from mosquitoes and other pests which infest some places. Autumn brings a brilliant crimson tint all over the mountains, and winter a whole range of sporting possibilities which depend upon ice and snow. Moreover, the luxurious accommodation of modern hotels in Japanese and European style, together with the perpetual flow of hot springs, have robbed Hakone's winter of all its former stings, making it as popular a resort at Christmas and winter time as at any other time of the year.

What makes Hakone the premier hot-spring resort in Kwantō is its accessibility. The splendid motor-roads leading to the top of the high peak, together with the railway, bus and electric tram cars constantly moving from its chief resort points to Tokyo, Yokohama and adjacent cities, make it a very comfortable journey of a few hours from the busiest commercial and industrial centers to the depths of mountain, away from the din and dust of workaday life. Modern facilities of communication and transportation, along with the latest improvements in hotel accommodation, have breathed an entirely new meaning into the word Hakone, which once was a word symbol of fear and misgiving to many a traveler to or from Edo.

Of course, the scenic beauties were admitted, as well as the medicinal virtues of its hot springs, but Hakone was more notorious for its barrier than renowned for its scenic attractions. Lying upon the highway of Tōkaidō, between Edo and Kyoto, travelers to and from had to pass this most difficult of the barriers before they could heave a sign of relief. The stiff walk of 8 ri (20 miles) over the jagged mountain paths was as nothing compared with the rigorous examination at the barrier, whose officials, representing the Tokugawa régime, kept both their eyes wide open, as there was always a possibility of the wives of daimyō, kept as hostages at Edo, trying to smuggle themselves out in disguise, or of the spies of powerful southern feudatories smuggling



Miyanoshita Spa, Hakone District

themselves in. The vicinity of the Hakone Barrier is still redolent of bloody romance. Every conductor on a charabanc going up and down Hakone will point out the spot where a certain daring woman who "broke" the Barrier was summarily hanged. There are other places charged with gruesome memories. The site of the old Barrier is marked by a signpost, lying midway between Hakone-machi and Moto-Hakone on the eastern shore of Lake Ashinoko. Both were thriving towns in olden days, of which the little cluster of huts and shops now seen only faintly reflect the glories of the days gone by. Only the classic name, Hakone, now remains to cover the whole of this mountainous district, not of the mere little town on the Ashinoko lake that it once designated. The prosperity of this town was due to the fact that many travelers had to pass the night on one or other side of the Barrier, to await their turn for examination at the hands of the august officials, whose conduct must of course be dignified by unnecessary delay and formality.

Lake Ashinoko, that forms the highest point of Hakone district, is 13 miles in circumference, 2385 feet above sea level, and 500 feet deep at the deepest place. It forms one of the great attractions of Hakone. In fine weather it carries on its serene, deep-blue bosom the graceful figure of Mount Fuji, as do all the five major lakes around Fuji. Indeed, the Fuji-bearing lakes in the mountains are among the grandest and most exquisite pictures Japan can show

to the world.

In these days the individual features of different places in Hakone district have become so well known that it is becoming a fashion to speak of different resorts by their own names, instead of using the generic term Hakone. Thus we speak of Yumoto, Tōnosawa, Gōra, Kowakudani, Miyanoshita, etc., of which the last-named is most famous among the foreigners because of the well-appointed foreign-style hotel, the Fujiya, situated there ; but space prohibits all we would like to say of this beautiful district. We dwell awhile on the beauties of other National Parks.

UNZEN

Nobody will wonder that Unzen has been included in the list of Japan's National Parks. It was a national park, in fact, if not in name, long before the official status was given it in 1933. In 1911 the Nagasaki Prefecture designated it "Nagasaki Prefectural Park," since popularly known as Unzen Park.

A secluded and hallowed sort of tableland of about 200 acres, 2500 feet above sea level, it once formed the crater of a volcano, amid the several towering peaks of Unzen-ga-take (Unzen mountain range). On this plateau are found the three major hot-spring villages known as Furu-yu (old baths), Shin-yu (new baths), and Kojigoku (small solfatara), the vicinity of which abounds in fumaroles, emitting sulphurous smoke, and geysers bubbling with subter-

anean hot waters. The three hamlets are full of hotels and inns. In the center of the park there is a Public Social Hall providing various indoor games and entertainments for the visitors. Within 20 minutes' walk of the park is a 9-hole golf course, one of the major sporting attractions of Unzen.

Upon this gem of a park the Nagasaki Prefectural Government has spared no effort to keep its numerous charms intact, and in 1928 it was numbered, according to the Natural Monuments Preservation Act (passed in 1919), among the scenic treasures of Japan to be taken care of by the State. Now the Unzen National Park, declared by Act of Diet in 1933, includes the entire range of the Unzen mountains with the Unzen Park as its grand center.

Like Karuizawa, Unzen was "discovered" by foreigners, and remains one of the most favored "foreign" resorts in the Far East. It draws every summer tens of thousands of visitors—holiday-makers, health-seekers, summer-avoiders, sports-fans and lovers of travel, mountain air and hot spring—not only from other parts of Japan proper but from various Far Eastern points, i.e. Korea, China, Hong-kong, even as far south as the South Seas and India. In recent years the Japanese in the interior have been awakening to the lure of Unzen, as shown by the growing number of native visitors. The very word, Nagasaki, which was mentioned by Dean Swift in his "Gulliver's Travels," and was known to the Dutch, English, Portuguese long before Edo or

Kyoto, has still a sort of out-of-the-world sound to the average stay-at-home in the interior of Japan. But such an illusion is being fast dispelled, thanks to the steady advance in transportation conveniences and the growing love of roaming which they aid and abet. The consequence is that the Prefecture of Nagasaki is fast regaining in tourist industry, what it lost in the foreign trade which it possessed in the pre-Shimonoseki days.

The term Unzen, which etymologically means the "Paradise in the Clouds," was originally written in two characters meaning hot springs. It is verily a paradise of hot springs clad in mountain clouds. Unzen in a wider sense covers the whole range of Unzen mountains, consisting of the peaks, Yada-ke, Kinugasa, Myōkendake, Fugendake, etc., of which the last-named (4,461 feet) is the highest. The summit of this peak commands "a very extensive view, stretching from the provinces of Higo and Satsuma on the one hand, to the distant group of the Gotō islands on the other, and including in addition to the volcanoes of Asosan and Kirishima-yama, innumerable bays and islands which together form a panorama of indescribable beauty."

The charms of Unzen, better known to the foreigners than to the Japanese, include beauty, variety and a dreamy delicate scenery, the therapeutic property of its hot springs, the salubrity of its climate with its bracing mountain air, infinite sport possibilities from hardy mountain climbing to tennis, golf and

dancing. One is at a loss to know which of these to put first, though many agree that, while other mountain resorts may boast of hot springs just as good or even better, Unzen stands pre-eminent in the exquisiteness of its surrounding scenery.

Unzen's best season is of course its summer (June to August) when, while the world below may be sweltering in heat and perspiration, it is almost as cool as if it were in mid-October, the thermometer seldom going beyond 80 degrees F. In recent years the Unzen season has been extending into spring and autumn, and now it is considered as an "all-time" resort. In spring the green mountain sides around Unzen Park are decorated with cherry blossoms, in May with an amazing profusion of azaleas of more than 30 varieties for which Unzen is very famous, and in June with the virgin white of Unohana flowers. The color and perfume of these blossoms elicit exquisite tributes from numerous bird minstrels who often sing and carol in an almost deafening symphony reverberating through hill and dale. Autumn brings the pleasing embroidery of maple and other trees, and a translucent clearness of air which chastens and embellishes the scenery. In winter, nature invests Unzen with a strange, miraculous phenomenon — Silver Thaw — a sort of artificial flower made of downy ice, with which every bare tree and rock is bedecked. It is caused by the cold wind blowing particles of mist and cloud into snowy powder and perching them upon twigs and rocks.

For all that, the winter in Unzen is not so cold as it may seem, hardly more so than Hakone. Little wonder therefore that the mid-winter visitors are increasing every year.

Unzen offers an endless series of lovely walks roundabout, and forms a great center for widespread excursions and explorations. Within an hour's motor ride of Unzen are such wonderful shore resorts as Chijiwa, Obama, Kazusa and Shimabara, the chief town of Shimabara Peninsula. The road between Chijiwa and Obama is as beautiful as the famous road between Nice and Monaco. Obama combines the virtues of chalybeate hot spring with lovely sea-bathing plus the beautiful scenery of mountain and sea. The romantic island of Amakusa to the south of the peninsula is also worth a day's visit.

To the historically-minded, Shimabara constitutes an inexhaustible mine of romance, pathetic, heroic and terrible. It is full of memories of the Christian martyrs of the 17th century, of the Shimabara rebellion of 1638, following their unspeakable persecutions at the hands of the Tokugawa government, and the dreadful battle in which nearly 40,000 Christian rebels were slaughtered. Scattered over the peninsula one sometimes comes across reminders of the gory past—remains of Buddhist temples, ruins of fortresses, disguised Christian tombs, etc.

Unzen is only 20 miles to the east of Nagasaki, that most famous foreign-trade port-city of old Japan, which, since the opening of Yokohama, Kobe and

Moji, has sadly declined as a center of international commerce, but has become for that very reason all the more interesting to every visitor in search of piquant and old-world charms.

KIRISHIMA

In the mountain-studded islands of Kyūshū there are three great volcanic ranges—Unzen-ga-take, Aso-san and Kirishima-yama—not counting others famous locally. These three have been declared National Parks, for each possesses characteristics of scenic beauty and revered memory peculiarly its own. The fame of Kirishima-yama may be attributed to its legendary memories linked with the dawn of the Japanese Empire, and its majestic volcanic mountain scenery.

Kirishima-yama is a collective term used to denote the 22 gracefully-shaped peaks, each having an individual name. Of these, the two giants stand forth more than 5,000 feet above sea level, facing each other, the King and Queen among the mountains. The one in the east, Higashi-Kirishima (5,174 feet) is known by the sacred name of Mount Takachiho while the western Kirishima (5,610 feet), the higher, is called Karakuni-dake, or China-and-Korea-viewing Mountain.

This area, 84.5 square miles, extending in the north to Shiratori Spa, and in the South to Kirishima Shrine, bound on the east by the town of Taka-

haru, and on the west by the villages of Kurino and Makizono, has been marked as Kirishima National Park. In its vast bosom are found all the features of volcanic mountain scenery: wonderful craters, lakes, cascades, forests, hot springs, rare trees, flowers, etc.

Mount Takachiho is to the Japanese what Mount Olympus was to the Greeks. Upon this summit descended at the dawn of history Ninigi-no-mikoto, the grandson of the Sun Goddess, charged with the command to make peaceful occupation of the Land of Reedy Moors (Japan). It was his grandson, Jimmu, who, after subjugating the savage aborigines of the land, proclaimed himself the first Emperor of Japan at Kashiwara, Yamato, in the central Japan. It was on February 11th in 660 B.C., the anniversary of which is observed as a national holiday under the name of Kigensetsu, or Empire Day. On the summit of Takachiho Peak, which is a small tableland of seven feet square, stands the famous "heavenly halberd," made of ancient bronze, stuck in the ground hilt heavenward. It is much the worse for time and weather but is none the less venerated as a relic of the god. A mile or so below this peak is the active crater, 292 feet deep and 666 feet around, emitting smoke in a lazy, nonchalant manner.

There is something ethereal about every high mountain, as we look at it from below, and especially the volcanic mountain, which gives the impression of being "alive" or charged with a power at once ominous and awe-inspiring. No wonder that simple

country folk who heard the voice of the gods in thunder should have seen, in the eruption of a volcano with its fearful detonation and ejection of ash, fire and molten rock for miles around, dramatic evidence of some awful presence in the bowels of the earth. Kirishima bears many traces of this latent power within, which, added to the beauty and grandeur of its scenery, make it all the more awe-inspiring.

Karakunidake is less shapely than the sacred peak, but has a wider and more majestic view. It has also a crater, $2\frac{1}{2}$ miles below its summit, but instead of emitting smoke or fire, harbors an emerald-green lake ($2\frac{1}{2}$ miles in circumference), called Ōnami-ike, or great-wave-pond, but its unruffled surface, reflecting the peaceful verdure of the surrounding trees quite belies its name. Standing on the top of the mountain you will see this pond right under your feet, like a gem set in a sea of sylvan beauty. Immediately to the east you see its grand and handsome sister peak, Takachiho, with its smoke-emitting crater, soaring above its more humble neighbors. Turning northward, you behold a strikingly extensive view, over Shiratorisan, of various mountain ranges of central Kyūshū, including Asosan and Sobosan. But the grandest sight of all is that facing southward. Here, in one marvelous, comprehensive panorama are included the crystal bay of Kagoshima with the fair Sakurajima, and, away on the Pacific shore, the high peak of Kaimondake, the Fuji of Satsuma, or the most southerly mountain outpost of Japan.

(Note: actually Sakurajima is not an islet but a peninsula, despite its name which means Sakura Island. This is because a volcanic eruption in 1914 converted it into a peninsula.)

Both these wonderful peaks of Kirishima are not, as mountains of Japan, very high, though higher than the highest peak in Great Britain, and strenuous climbers could combine the two in one day, covering part of the distance, thanks to the traffic of motor-buses. No, their glories do not lie in their height. The first glory among them is their beauty of scenery—not only the great views they command but in their own peculiar handsomeness. Behold the colors and depths of 5,050 acres of virgin forests, clothing the lower half of the mountains, which the woodcutter's axe has never touched since the age of the gods, containing graceful forest giants, over 1,000 years old, soaring to a height of 130 feet. These trees, together with the resplendent Kirishima azaleas—blooming in May—the color and variety of which baffle description, and some of which are as large as 17 meters high and 7 meters around—are numbered among the precious “natural monuments” for which the State now tenderly cares. In the same breath must be mentioned the sacred Kirishima Shrine, dedicated to the soul of Ninigi. It is situated on the south-western side of Takachiho Peak, 1,640 ft. above sea level, built over 200 years ago. It commands beautiful views of the surrounding valleys and higher mountains around, sheltered by century-old trees im-

parting an air of sacred solemnity before which the spectator unconsciously bows his head. This, and the other sacred shrine, Higashi-Kirishima Shrine, which marks the birthplace of Emperor of Jinmu, make the two hallowed spots on Kirishima to which no Japanese visitor will omit to pay his respects.

The famous Kirishima spa is a collective term including more than 20 villages. They lie within easy distance from one another, 2399 feet up, on the way to Karakuni Peak. They are free from snow in winter. The ascent of the peak is made through paths teeming in beautiful foliage, blossom and landscape, and the famous red pines make a striking contrast with the green trees around. It is easy of access, thanks to the constant bus traffic from below. The hot baths there are of various kinds—sulphur, iron, salt, alum—making a splendid stop-over station for rest and recuperation.

The only drawback, if it is a drawback, of Kirishima Park is its remoteness from the center of Japan. This accounts for the fact that the hotel accommodation and other factors of comfort, though far from lacking, are not quite as perfect as they are at Hakone or Unzen. The relative absence of modern amenities is regarded, however, as an attraction in the eyes of young tourists, who love nature and adventure and who would prefer roughing it a bit to the pampered ease of the Pullman car and the palatial hotel. Indeed, it would seem a pity in these days of spreading modernism to damage any of the primitive

charms of Kirishima so associated with the age of the gods, even for the doubtful meed of converting it into a popular resort.

ASO

Of the arrant optimist engaged in reckless enterprise we often say in Japanese that he is "dancing on the edge of a volcano." As a matter of fact there are thousands of people who are actually living not only on the edge of a volcano but at the bottom of a crater. For the best example of this you must go to Asosan of Kyūshū. On second thought, however, one will realise that Japan itself is a land of volcanic mountains, and that the whole surface of it, on which sixty million Japanese are so happily crawling, may be described as either edges of volcanoes or the bottoms of craters. This is a commonplace which none will gainsay, but for its dramatic and spectacular illustration one must see the famous crater of Asosan. Indeed, the chief justification of the Aso National Park is the crater, the greatest in the world, with its accessories of lakes, forests, hot springs, etc.

Mount Aso, in the center of Kyūshū, is made up of five great peaks: Taka-dake (high peak), Kishima-dake (pestle-island peak), Eboshi-dake (coronet peak), Neko-dake (cat peak) and Naka-dake (middle peak). The first-mentioned Takadake (5,221 feet) is the highest, as its name suggests, and the most difficult to climb. The last-mentioned Nakadake



Motor road leading to the crater of Mt. Aso, Kyushu

(4,582 feet) is the only active volcano in the group. It presents the most typical and awe-inspiring sight associated with volcanoes. When one is said to have climbed Mount Aso, it does not generally mean that one has scaled the five peaks of Aso, but oftener than not merely this Nakadake. It is an easy climb since one can do it by motor all the way from Kumamoto, the capital city of Higo province, up to the very top. Even by walking one may go up and come down in half a day. The view into the depths of the crater from the top of this peak is something, which, if you have not seen an active geyser before, will haunt your memory for the rest of your life. At the bottom, or on one side, of the broad bottom of this bowl is a pond filled with vari-colored waters, boiling and bubbling. No, not waters, but molten rocks seething, as they were, the boiling water in a hot kettle. Their green, yellow and fiery-red colors inspire a weird feeling with which primitive people naturally associated the cauldron of hell, such as the sinners of this world might be thrown into in the nether world. It is the Japanese Gehenna. In quiescent times the volcano presents this uncanny sight without smoke or rumbling, but occasionally it will heave a sigh, and at such a moment the earth around will shake and groan fearfully, while from the bowl will issue smoke, dense, dark and ominous, as is shown by the famous picture of Asosan in labor.

Asosan is not the highest mountain even in Kyūshū, nor is it famed for the beauty or symmetry

of its form. Not that it is ugly and bald; it has its beauty spots—peaceful lakes, fine panoramic views and dense forests, but when compared with the alluring charms of Unzen or the vari-colored grandeur of Kirishima, Asosan must be described as a fierce, rugged mountain, full of primitive unadorned sights. It is a common saying that if Unzen represents the graceful curves of feminine scenery, Aso typifies the masculine strength of broad, straight lines.

But by far the grandest thing about Aso is its outer crater already mentioned, and it is something the magnitude of which one can hardly realize at first sight. You have to go over it again and again, if not with your visual sense, at least with the mind's eye, in order fully to appreciate this world's greatest crater district. Around the five great peaks there is a wide tract of land—the basin—of which the one in the north is called Aso-dani (Aso-valley) and the southern one, Nangō-dani (South-country-valley). Upon these basins are located 3 largish towns and 11 villages, containing more than 60,000 inhabitants. Around the plains stand Chinese walls of mountain ranges, going up and down for 75 miles, rising to a height of 2,500 feet, and forming a circle 10 to 14 miles in diameter. The space thus enclosed, including the five peaks and the villages, etc., is none other than the crater of the once widely-flung sprawling volcano. It is not hard to imagine that the whole of this basin was filled with water at some far-off time, when it must have formed a wonderful mountain

lake district with the five islets floating upon it, and screened with the undulating ridges of the outer mountains. In fact there is an old legend, which says that this was a great lake but that the god of the mountain, taking compassion on the people around, kicked open one part of the continuous range, letting out the water and making the land within, fit for cultivation. That break occurs on the western, or Kumamoto side, from which issues the river Shirokawa (white river) joined by the Kurokawa (black river); the two rivers traversing the valleys are reminiscent perhaps of the great lake of water that in ancient times filled it. The proposed Aso National Park encloses all this area and much beyond, altogether 75,460 acres, and when all the schemes of improvement and modern facilities and accommodation have been carried out, it is expected to rank as one of the wonder parks in the Far East. Asosan is on the high road, so to speak, of Kyūshū, being on the main Kyūshū rail line (Moji to Kago-shima), 18 miles from Kumamoto, and half a day's trip from Unzen or Beppu.

AKAN

Hokkaidō has earned the honor of presenting Japan with two National Parks: Akan and Daisetsuzan. Time was not so very long ago when the word Hokkaidō (some called it Ezo) bore a far-away, foreign ring. Popular notion pictured it as a region

congenial to the hearts of the Ainu and their quadruped friends, the bears, and to exiles sent there—a barren unprofitable sort of region clothed with snow and discomfort all the year, just as Siberia was in the eyes of European Russia of the 18th century. It is another proof of the all-conquering boon of communication miracles that the entire aspect of this once neglected island is being fast transformed. Some flourishing modern cities, as good as any in the mainland, have grown in Hokkaidō, i.e. Hakodate, Sapporo, Asakigawa, etc. The selection of the two National Park sites in this island marks an epoch in its history.

In recent years mountain-climbing has become one of the commonest pastimes of youth and flapper as well as of the middle aged. In olden days it was the exclusive pastime of priests and pious folk, performed as an act of devotion or self-purification, and no women would ascend or were even allowed to. Nowadays it is done for profane or utilitarian purposes, many climbing simply for health, scenery, or for fun and sport, or merely for the sake of climbing, perhaps, for the sense of adventure and conquest attached to it. The tendency of modern climbers, therefore, is to seek new mountains or those off the beaten paths of holiday-makers. To such enthusiasts, Hakone and Fuji have lost their lure; they must try newer and more difficult ones, away from the common pleasure resorts. And as to scenery, their ideal has also changed. It is something new, primitive, as fashioned

by old nature herself that they seek. To such people the two parks of Hokkaidō under review are just the places, and indeed both are drawing an ever-increasing coterie of devotees. Anomalous as it may seem, it is the absence of modern appointments such as those possessed by other mountain resorts, which is making Akan and Daisetsu the latest fashion, as it were, especially for the sensation-seekers in mountain-climbing.

Akan's claims to national distinction are twofold, its mountains and its lakes. Of the two, however, the lakes come in for the larger share of praise. Akan, it may be remembered, is properly the name of a small lake and its near-by mountain ranges, apart from other lakes and mountains in the neighborhood, known by other names, but it has been chosen to cover a whole district of 18,644 acres. Thus Akan Park is much bigger than the word may suggest. This district is divided into the three basins of Kussharo, Mashū and Akan, all noted for their threefold wonders of lofty mountains, primeval woods, and crater lakes.

In Kussharo there are two crater lakes, known as Kussharo and Mashū. The distance of 10 miles yawns between the two with the smoking volcano, Atosanupuri (1,485 feet above sea), towering in between. The lake Kussharo (400 feet above sea and 35 miles in circumference) is the largest in the Akan Park, second only to the largest lake in Hokkaidō. It has an islet in the center, the effect of which, when

seen from above, makes a beautiful picture, though somewhat of a weird, haunting aspect. The other lake is Mashū (1,160 feet from sea level and $12\frac{1}{2}$ miles in circumference) of which the walls in many parts are so craggy and precipitous that it seems impossible to get to the water's edge. These mountain lakes, coupled with densely-packed virgin forests, make one feel as if transported from the region of contemporary history to that of the mythological age. These features alone justify the selection of Akan as a National Park.

Akan district, half of Akan Park, is of course the more beautiful. Its mountains are male ("O") Akan and female ("Me") Akan, and its lake is Akan Lake. The latter is a perfect gem, roughly triangular in shape studded with five picturesque islets. It has rocky shores and steep walls, but it is a paradise for anglers, as it is so well stocked with fish, especially "hime-masu" (lady-salmon) or salmon-trout, that one could almost pluck them from the waters with the hands.

The most famous product of this lake, however, is "marimo" (ball-moss) which is a perfectly lovely ball from 0.5 to 10 inches in diameter, green, velvety water-moss rounded into a perfect sphere. How it is made is a wonder and mystery doubtless known only to scientists, but it is a sheer miracle of shape and color. Indeed, its like is found nowhere else except in some lakes of Saghalien and Kurile and northern Europe, and it is protected by the Natural Monu-

ment Protection Law. Hence the tantalizing spectacle of numerous sapphire-green balls floating and swimming, as it were, in the lake, clear to the view, and which none but the hands of the authorities are permitted to take. Near the southern shores of the lake are a number of hot springs of which every visitor is advised to take advantage.

On the eastern side of the lake stands O-Akan (4,524 feet above sea) with the two marsh-like lakes of Panke and Penke on the far side. It is an extinct volcano, and is thick-set in contour, characterized with bold straight lines. The lady Akan (4,960 feet), on the other hand, is taller and more graceful in shape, having many charming curves, though she is a fierce active volcano, cherishing fire within and always emitting smoke. On a clear day the two Akans are beautifully reflected in the waters of the lake — a sight well worth seeing. It is said that Lake Akan was the result of an eruption occurring to O-Akan long ago, which in consequence has been disfigured, and become silent, permitting Me-Akan alone to belch fire and smoke. Me-Akan has four peaks of which “Akan Fuji” is the highest. Bears are believed to frequent the summit of the mountain, but they are not at all fond of human flesh, and therefore seldom attack men unless driven by sheer hunger or self-defence. This park promises to become a great favorite with lovers of mountain-climbing, O-Akan being not so enthusiastically spoken of.

The average temperature during summer is

about 60 degrees F., which makes of it an ideal summer resort. In winter, though severely cold, it affords good skating and skiing, and interesting angling through the ice.

Another attraction of Akan district, if it may be called as such, is its nearness to the straggling villages on the shores inhabited by the Ainu. The once savage but now gentle race of men who formed the pre-Japanese inhabitants of Japan, and whose race are slowly disappearing from the earth, to the great regret of the whole world, live in this part of Hokkaidō enjoying their peaceful, happy-go-lucky existence.

A word in conclusion to the haters of history, if there be such at this time. Akan ought to be their ideal resort, for history here is conspicuous by its absence, unless it be its associations with primitive epochs in which only the deities, good and bad, thrived. On the other hand Akan makes a happy hunting-ground for botanists and geologists, as it abounds in plants and flowers peculiar to Hokkaidō, and in curious geological formations.

DAISETSUZAN

Daisetsuzan Park, in central Hokkaidō, contains a peak which forms the "roof" of the island, the height being 7,560 ft. above sea level. This is a volcanic mountain, perforated with numerous smoke-holes, and tipped with a perpetually smoking crater.

It is easy to climb, being done in 4 hours if the proper route is taken, and the panoramic views it commands quite justify its claim of being the pinnacle of Hokkaidō.

Daisetsuzan Park itself covers an extensive area of 500,000 acres, nearly 20 miles from east to west, 15 miles from north to south. It includes the three major volcanic ranges, separately known as Daisetsu, Tokachi and Tomuraushi; the beautiful lake, Shikaribetsu and the canyons of marvelous beauty and grandeur, forming the upper reaches of the four great rivers flowing from the mountains. Thus, Daisetsuzan is only one of the mountainous systems in this park, and its name, meaning "great-snow-mountain," is selected to represent the whole range of mountains. It is indeed a great snow mountain, from the summit of which the snow never melts, even in midsummer — a fairyland for skiing enthusiasts, attracting as many skiers in winter as mountaineers in summer.

If Akan is a park of mountain lakes and forests, Daisetsuzan must be considered as a park of snowy mountains and forests. The only lake in the whole area, namely, Lake Shikaribetsu, situated in the south-eastern extremity of the park, is made much of, perhaps a little more so than is really justified. However, it is hedged in by thickly-wooded high mountains — a hallowed spot in the depths of sylvan grandeur, with a Benten islet in the center. It is certainly worth a visit, if one visits the

park at all, though the approach to it is somewhat steep.

The two other mountain ranges have features of their own, besides the common characteristics of snow and volcano. Of the several high peaks, Hoku-chindake (7,360 ft.) and Hakuundake (7,314 ft.) are the best on which to see Asahidake and the panoramic views around. Tokachi (6,854 ft.) is famous for its skiing slopes, which competent authorities have pronounced as the best in Japan. Other lures of the mountains are the "flower gardens" decorating the slopes of Hakuundake and Daisetsuzan, made up of mountain azaleas and other flowering plants peculiar to the place, which blend in a riot of color in summer, whilst cherry blossoms in spring and maple foliage in autumn make it, indeed, a park of infinite floral beauty.

The paucity of lakes in Daisetsuzan is made up for by the extraordinary beauty of water-bearing canyons, or rocky gorges forming the upper reaches of the four great rivers flowing out of the mountains: Ishikari, Chūbetsu, and Tokachi. The grandest of them all is the Sōunkyō gorge, situated in the northern part of the park. It runs for 15 miles or more, rushing, plunging and gurgling over gorges made of fantastic rocks of every shape and dimension. At the points called "Obako" (large box) and "Kobako" (small box) the waters run in a quiet stream along the perpendicular rocky cliffs rising straight to a dizzy height of 2,000 feet, justifying the strange

local names. In its eventful course through these canyons and gorges the rushing waters make many picturesque cascades called by such fanciful names as "white serpent," "shooting stars," "milky way," "silken cords," etc. Such are the upper reaches of the greatest river in Japan, the Ishikari, running for 227 miles before it reaches the Japan Sea. Discovered only in 1852, it forms one of the greatest sights of the Park.

In short, the chief lures of Daisetsu are the high peak of Asahidake with its grand views, the snowy slopes of Mount Tokachi for its incomparable skiing, the "flower gardens," the solitary Shikaribetsu lake, and, to crown all, the wonderful canyons of Sōunkyō.

As with Akan, however, Daisetsu's greatest claim to our attention is the newness, or we should perhaps say, antiquity of its leaving the sealed book of mystery. It was only in 1852 that some parts of Daisetsu were discovered by modern explorers, though relics and implements of Ainu people, unearthed here and there, are evidence that the Ainu must have known them long ago. Primeval forests, curious alpine plants, and bizarre geological phenomena, added to the usual volcanic scenes of craters, crater lakes, steaming fumaroles, hot springs, gorges, ravines, etc. make up the qualifications to justify a great National Park.

cludes, with Mt. Daisen as center, a host of surrounding mountains with their wide skirts, on the north, sloping to the water's edge. It is the smallest after Unzen as a National Park, but the vastness of its wooded slopes is unique. The panorama of the surrounding landscape with the Oki-no-shima—"islands in the offing"—is enchanting beyond words. These isles of Oki—inhabited by 35,000 people—mostly fishermen—are famous for their legendary and historical associations. Thither more than one hapless Emperor was exiled by disloyal military regents, and one of them—Godaigo Tenno—effected his escape in 1332 to Hōki, the land opposite, by concealing himself underneath the planks of a fisherman's junk. He was hospitably treated by Nawa Nagatoshi at Senjōsen (2,230 feet), a spot commemorated for that reason.

Despite the vast number of pilgrims yearly attracted to the mountain, Daisen has somehow managed to keep itself undefiled from the threatened spoliation of vandals, and from garish attempts at artificial adornment. From the foot of the mountain to the Daisenji Temple is an easy climb, done by vehicular traffic, but from there to the top is hard work, and it takes nearly 3 hours to do the distance of a mile and a half only, but through a remarkable forest of beeches and "kyaraboku"—a species of yew trees. The top is crowned with one of the most marvelous panoramas the eye could ever hope to see. But you will see no crater, as Daisen is an extinct

volcano, though its vicinity is not lacking in good hot springs.

Another feature of Daisen is that, unlike Fuji, which stands isolated, it forms a link in the long chain of mountains. This chain reminds one of the Swiss Alps. The whole chain is rich in alpine plants, which has earned for it the popular nickname of "Chūgoku Alps" — an increasingly popular skiing resort in winter.

THE JAPAN ALPS

There is not one of the twelve National Parks but has a strong element of mountainous scenery. Even the Lake Park, Towada, or the Inland Sea Park has mountains close at hand or in the background, to heighten its general pictorial effect. The Japanese term for scenery is often written with two characters meaning "mountains" and "waters," and the Japanese idea of a garden or park is incomplete without a mountain either in the foreground or as a backscreen. Moreover, one of the necessary accessories of the miniature mountain in artificial gardens is the stone lantern, preferably moss-covered and old-looking. The idea of it is to lend a sacred air to the mountain, the stone lantern being an indispensable feature of any temple of god or Buddha. Thus, the mountain, an integral part of a perfect Japanese park, is emblematic of religious piety. Great saints of Buddhist and Shinto religions have at all times

sought refuge in the fastness of mountains for prayer and contemplation, as Abraham, Moses and even Christ Himself did. Hardly a mountain in Japan which is not sacred in one sense or another, and mountain-climbing in old days was almost exclusively the sacrament of priests and devout folk.

Bearing such a fact in mind, we can best appreciate the modern character of the Japan Alps Park, both in name and character. Most other mountains are chiefly linked with temples and shrines, surrounding landscapes of historical and legendary memories. Not that the Japan Alps are not without attractions of scenery, hot springs, etc., but the Alps differ from other mountains in this, that the Alps' principal boast is the scope they give to mountain-climbing under most propitious conditions. Their very name is exotic to the Japanese ear, with a secular and alluring appeal. The name "Japan Alps Park" contains "sacred" mountains, to be sure, which, however, the exotic word "Alps" seems to kill. They add a "new" flavor, illustrating the national craze for mountaineering among the youth of the nation. In short, the Japan Alps Park has been chosen as an ideal mountaineering resort which both its great size and variety of scenery, and its wealth of characteristic mountain grandeur justify. Fine gradient slopes, steep precipices, gorges, lakes, hot springs, noble panoramas, etc., are all there perfectly represented in the Japan Alps Park.

The Japan or Japanese Alps is a generic term,



Lofty peaks in the Northern Japan Alps

well as wild mountain scenery. Its cool climate, seldom above 60 degrees F. in midsummer, and its bracing mountain air make it an ideal summer resort, as well as a comfortable starting and arriving stage for more ambitious Alpine climbers. This beautiful oasis in the Japan Alps Park is only 28 miles from Matsumoto, where Alpine-bound visitors generally alight, the distance being covered by motorbus in 2 hours. Seeing that Matsumoto is only 156 miles from Tokyo, Kamikōchi is within ten hours' easy journey of the capital. It is a triumph of quick and comfortable traveling never dreamed of by our forefathers.

INLAND SEA

Insular like Great Britain, Japan owes her fortunes largely to her ports and rivers, through which her needs and requirements were supplied from all parts of the world. Japan possesses around her coast many beautiful sights of sea and islet, and the Inland Sea is the quintessence of beauty and loveliness. Indeed, there may be more beautiful seascapes in other parts of the world, yet if so, the writer has not seen one, nor heard of anyone who has.

The site selected for the Inland Sea Park is really the most beautiful part of the Inland Sea. Roughly speaking the Park covers the sea coasts of three prefectures of Okayama, Hiroshima and Kagawa, extending from Shōdoshima in the east to



Itsukushima Shrine at Miyajima



Romantic glimpse of the Inland Sea

Cape Abuto in the west, and within its boundary it includes such famous scenic points as Kankakei Valley, Gokenzan Peaks, Yashima, the Shiaku Islands and Mt. Washū.

The Inland Sea comprises a winding stretch of sea water, 230 miles long, from Awaji to Shimonoseki. Its picturesque and prosperous coast-line, fringed with numerous indentations, white sand and green pines, is fashioned by the course of the sea. Seawards it looks upon the major islands of Awaji, Shikoku, Shōdoshima and Kyūshū, which shield it in from the outer oceans of the Pacific and the Japan Sea. On its bosom float numerous islets, some large enough to shelter thousands of people and others hardly larger than rocks. In all there are some 940 in number.

The sea is shallow, from 10 to 40 fathoms at the deepest part. There is hardly a ripple on its smooth, deep-green surface, as you glide over it on a big liner. The ship sails, as the oft-quoted Japanese phrase has it, "as on the matted floor," and save for the throbbing of the engine, faintly heard from the depths of the ship, one scarcely feels he is on the surface of the sea. Every moment the surrounding scenery changes. It makes a marvelous cinematograph picture—the aspects of land, sea and island, and the sailing craft dotted here and there are constantly changing, creating a wonderful mosaic of light and shade. Every moment is a dream of enchanting panorama.

The Inland Sea has numerous beauty spots and places rich in historical and legendary lore. Many highland spots on the mainland and island offer points of vantage from which to view the sea. These places are increasing as improvement is being made in facilities for travel and accommodation, now that the site has come under the direct protection of the Government.

One may sample a fairly good view of the Inland Sea, or part of it at least, from the railway train running down the main San-yō line from Kobe to Shimonoseki. No less than four times the train comes in sight of the sea, the longest glimpse reserved for the last stage.

For historical and mythological associations, the story of the Inland Sea is largely the story of the Japanese Empire. From the early age of Jinmu Tenno, who took this water route on his famous eastward expeditions to Yamato in 7th century B.C., and through the Heian period, which marks the highest point in Japan's literary and poetic culture, down to the era of Gen-pei, the scenes of Japan's political, artistic and military activities were laid on the Inland Sea coast. It is rightly called the Mediterranean of Japan. Modern Japan has changed much to suit the changing fashions of the world, but the manners and customs of old Japan, as shown in the classics, arts and literature are preserved, if at all, among the inhabitants of these islands. Most of them are, in these days of peaceful avocation, either farmers or

fishermen, or both, but theirs was the stock from which has been drawn the hardy stuff to make the strength and prestige of new Japan. Many of Japan's bravest seamen and most daring adventurers in industry and commerce have come from these islets.

We have no space to describe all the important sights usually pointed out to one visiting the Inland Sea, and the following are a mere catalogue of some of the major attractions.

Shōdoshima, (90 miles in circumference with 188,500 population), is of granite formation, and rich in beauty and historical associations. One of its beauty spots is Kankakei, a lovely mosaic of rock, tree (maples) and running water. It is part of Mount Kankakei, from whose top, 1,000 feet high, one obtains a splendid view of the sea.

The Island of Shikoku (1,648 miles in circumference, with a population of 3,309,600) may stand quite on its own, but that scenic part, facing the Inland Sea, is included in the Park, especially Yashima where the famous bloody battle was fought between the Taira and Minamoto clans in the 12th century. Takamatsu, the most important city of Shikoku, which is a good starting point of tours round the island, is not included in the Park area.

Tomo, 7.6 miles south of the city of Fukuyama on the San-yō main line on the main island, is another famous resort, rich in fine scenery. The waters round about teem in fish, especially tai (the sea bream), the king of Japanese fish.

Washūzan is another vantage point from which to enjoy the sights of the sea. This part was once noted for the daring pirates who infested the Inland Sea in the middle ages.

Besides fishing, the mainland coast of the Inland Sea boasts of several industries, the chief among them being shipbuilding (there are 7 important dock-yards), and the salt industry which yearly produces 90 per cent. of Japan's salt.

Wonder has been expressed that the famous Miyajima, only 60 miles from Tomo of the Inland Sea, has not been included in the Inland Sea area. The reason for this omission is probably because the main island along which the Inland Sea flows, fashioning its shape, abounds in so many famous sights that they cannot all be included under one category. The best time to enjoy the manifold beauties of the Inland Sea Park is early summer and autumn.

YOSHINO AND KUMANO

Yoshino and Kumano, a little apart from each other, the one mountainous and the other coastal, were always treated as two entirities. They have now been welded into one park, covering an area of 168,560 acres. Both are no less celebrated in history and legendary traditions than for their beauty, their temples and shrines — perennial Meccas for devotional and holiday-making pilgrims. ³ Astride the three prefectures of Nara, Wakayama and Mie in

central Japan, on the Pacific coast, they are veritable centers for picnics, excursions and holidays in the Kwansai district, as Nikkō and Hakone are to the Kwantō people.

Every Japanese knows Yoshino as the home of cherry blossoms, for most of the cherry trees blossoming in spring throughout Japan bearing the name "Yoshino-zakura," were originally transplanted from Yoshino. Little wonder if Kwansai folk should tell you never to talk about Japan's cherry blossoms till you have seen Yoshino. It was amid the cherry-clad hills of Yoshino that the ill-fated Emperor Godaigo (1318-1339) held his court for three years. Yoshino was the august abode of the Emperors of the Southern Court for half a century, and is naturally associated with many romances, heroic and tragic, which have been an undying source of inspiration to poets, writers and artists.

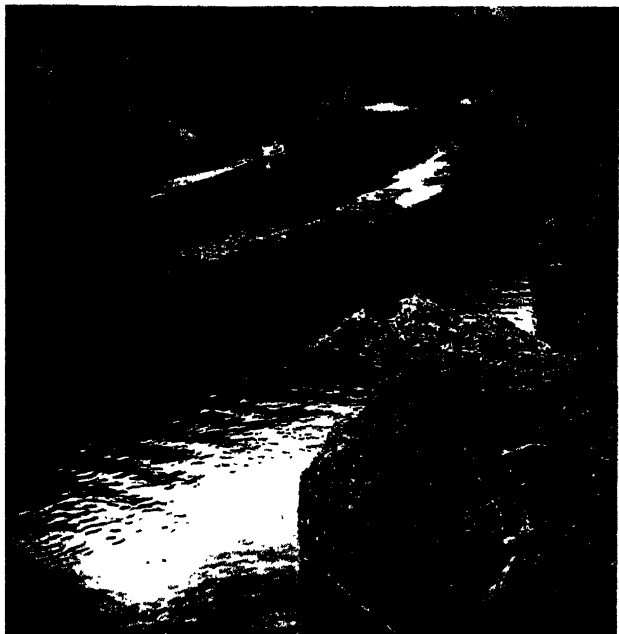
Yoshino's cherry blossoms make a splendid contrast with those of most other places in that they grow on the side of mountains. As you go up the winding hillpaths, the blossoms present sights of surpassing beauty, growing as they do, among the green trees and rocky mountain scenery. The most famous spot is "Hitome-senbon" ("A Thousand Trees at a Glance"), and further up the mountain there are "Naka-no-senbon" ("A Thousand Trees in the Middle"), regions adorned with cherry trees so numerous as to give rise to the conventional names.

Yoshino, however, is in reality a collective name

for the three ranges of mountains, namely, Sanjōgatake or Ōmine (5,620 ft.), Shaka (5,904 ft.), and Bukkyō (6,281 ft.), each consisting of several peaks sometimes called the "Yamato Alps." The first-mentioned, Ōmine, is the sacred mountain, claiming the somewhat out-of-date distinction of being the only mountain in Japan to forbid women to enter its precincts. Ōmine means "great peak," suggesting its serrated ridges. It makes a striking contrast with Mount Ōdaigahara, to the east of Ōmine, whose summit is a tableland of 6 square miles, affording a wonderfully extensive view, including, on a clear day, even Mount Fuji, 180 miles to the east. And these mountains are climbed by the more arduous of excursionists not only in cherry-time but in all other seasons. The great majority are content to go as high up as the blossoms tempt them. The best way to reach Yoshino is to go by the Osaka Electric Railway, which runs several special services during the cherry season in early April.

KUMANO

Kumano is, or used to be, a great popular center of pilgrimage for devotees of its Ryōbu Shinto temples. The so-called three holy places of Kumano are Hongū (Original Shrine), Shingū (New Shrine) and Nachi, the last being noted for its famous Nachi waterfall, 430 feet in length, and the highest in Japan. The origin of these sacred regions is lost in



Toro Gorge, picturesque upper course
of the River Kitayama

the haze of antiquity. If they are less visited today for devotional purposes than they used to be, they are none the less popular for their scenic attractions.

Kumano is not so conveniently situated as Yoshino, and therefore carries an air of remote seclusion, dear to the hearts of jaded visitors from the cities. Among Kumano's natural gems the first place is given by general consent to the marvelous gorges of the river Kitayama, particularly at a place called "Toro-hatchō" (Gorge of Eight Chō) and its continued gorge, where, for a distance of several miles, the waters run in a tranquil and listless manner, giving the impression of being as still as a deep mountain lake, and it is flanked with tall cliffs and rocky bands of indescribable beauty. The gorge is best visited in May and June when the azaleas and rhododendrons in bloom in the crannies of cliffs are reflected in the liquid mirror below. It is good for bathing, boating and angling, and most visitors to Kumano go up or down the river by the special local craft driven by a propeller. This peculiar type of boat is used because of the shallows and rapid currents at some parts. The river flows from the Yoshino mountains, and joins the Kumano at the lower reaches before pouring into the Kumano sea. The coast of the Kumano sea again affords an exquisite landscape, especially in the vicinity of Katsuura, where the water is deep, making a lovely harbor with many picturesque islets adorning its mouth. This part is often compared to the pine-clad-isle Matsu-

almost round with a pair of peninsulas, Ogura and Nakayama, the one thick-set and the other slender, jutting into the lake, dividing its southern side into the three lakes, i.e. East, Central and Western. It is 28 miles around, six times the size of Lake Chūzenji, and is very deep, being over 1,100 feet at its deepest part, which nearly represents the height of the lake from sea level.

The sightseeing motor-boat is regularly run round the southern half of the lake, which is Lake Towada proper, or the most picturesque part of it. Most beautiful in autumn, it attracts visitors all the year, for it affords bathing, boating and fishing amid serene natural environs. The two villages of Oide and Yasumiya on the southern shore provide conveniences of life as well as stop-over stations for ramblers over land and by water and for mountain climbers.

OTHER ATTRACTIONS

¶ The Danger Myth—The Pleasures of Eating—Chinese, Japanese, European Cuisines—Kwantō and Kwansai Food—Rice, Tea, Fish, etc.—The Manner of Serving — European, Chinese and Korean Food—Matsuri or Festivals—Temple and Shrine Festivals—Popular Festivals—National Holidays—Semi-Religious Fêtes—Christmas

THE DANGER MYTH

MUCH has been written about the beauty and attractiveness of Japan, but hardly enough that Japan is one of the safest countries on earth. Your cynic may exclaim, "How about earthquakes?" Earthquakes indeed. Though learned seismologists tell us that Japan has thousands of earthquakes every year, those felt or perceived by the human body are hardly more than one in a hundred. As far as the writer can remember there has not been a perceptible quake during the past half year. Just as the fires may include conflagrations destroying big houses and human lives and bonfires which workmen make to warm themselves in the backyard, there are earthquakes and earthquakes. Such a big one as we had in 1923 is so rare that it would be absurd to judge Japan's earthquakes by it. Even then the small area involved and the loss of life and property was really attributable to the fires caused by the quake and the consequent panics. Since then, however, fire-proof buildings have become the order of the day.

As fire-fighting appliances are perfected, the

damage from earthquakes grows less. The following figures for 1931 will prove how very little is the loss of life from earthquakes compared to other causes :

	Death	Wounded
Earthquakes	16	214
Fires	490	2,728

That is to say, against 30 persons killed by fires, only one person lost his life by earthquake in 1931.

It is unfortunate that France has perhaps more railway accidents than any other European country, showing the figures of 883 dead and 17,081 wounded for 1931. In other words, every time one person was sent to death by earthquake in Japan, 55 lives were lost on the French Railways. In these days of growing mechanical power the railway train, motor-car, motor-cycle and other man-made organs of civilized life are much more destructive to human life than the old-time terrors of fire, lightning and earthquake put together.

As regards crime, Japan is one of the freest countries. Foreigners who have lived long in the country are unanimous in declaring that the Japanese people are among the most honest in the world. It is no exaggeration to say that when traveling foreigners in particular become quite negligent, knowing that it would be an extraordinary thing were any lost property ever to remain lost for any length of time, and that the petty thieving so feared by

travelers throughout the world is practically unknown in the country. This is specially observed on the Japanese railways, boats and public conveyances, where the honesty of the employees is most praiseworthy.

As for crimes of violence they are so rare as to create a real sensation. Gangsters are unknown, and as for kidnapping, the Japanese love of children, combined with that profound respect for the sanctity of the family, make it unthinkable.

In some countries the foreign visitor is warned to avoid certain places. There are no such places in Japan, and the foreigner may go undisturbed through any quarter of any one of Japan's large cities without the least fear. In this respect it is significant that foreign women who have traveled through Japan have nothing but praise for the people, as there is yet to be found a foreign woman who has ever been molested while traveling unaccompanied through the country. Surely no better test of the country's safety could be found than this.

Such travelers will find plenty of curiosity among the people far removed from the cities, especially among the children. Is this surprising, however, among insular people, and in country districts off the beaten track, where often the children may never have seen a foreign visitor, whose complexion, hair, dress, size and manners seem so different? This same natural curiosity may equally be found in English country districts.

Finally, there is a respect for the Japanese police which is surprising to those people who come from countries where the police are either tyrannical, corrupt, or both. Proof of this is best found perhaps in the fact that the Japanese police have no need of the patrol system to maintain law and order. At each end of the street they have their police boxes, and there, in the background, so to speak, they sit as symbols of that power and authority which they have little occasion to exercise. There are few, if any, better self-controlled nations in the world than Japan, England not excepted.

There seems to be a sort of unwritten law among the criminal classes of Japan that they should not molest foreigners. Japan is so jealous of her character in the eyes of the world that she attaches grave importance to any crime committed against foreigners, so that the few criminally-minded have probably come to think it too much bother to seek "foreign victims."

Slums, in the sense of being breeders of crime, indecency and immorality, are almost absent. Poor quarters may be met with at several places in every city, but strange as it may seem, the poorer they are, the more respectable their denizens seem to be. They talk a language as polite and well-bred as the middle-class people, and generally show a cleanliness of habits and a decency of manners and morals that are incredible to those who have seen the conditions in the slum district of any great Western city. It

may be that the houses are but shanties, each being scarcely 15 feet square, partitioned from one another by thin walls of mud, and each separated into two or three tiny rooms. Yet, if you go in, you will see several marks of, or attempts at, tasteful decoration which might shame a more respectable household. Most probably a hanging-scroll — a cheap re-print of an old master perhaps—is hung in the alcove, and a vase, perhaps an empty glass bottle, of flowers, is placed near by. Of an evening you might see the master absorbed in an old newspaper, his wife knitting or sewing, while the kiddies around are reading their school textbooks or children's magazines. It makes a picture of home-life which the rich might be willing to give half their wealth to have reproduced in their own homes.

In these days of intensive industrial competition we are beginning to see spring up here and there on the outskirts of a big industrial city, like Osaka or Tokyo, really mean, sordid, quarters for the maimed and defeated in life's battles, but such is a new phase of life which Japan has not known before.

As to the anti-foreign sentiments and acts, be they nationalistic or racial, with which some peoples of the world are charged, it would be the height of absurdity to regard the Japanese as "the badgers of the same hole." In this respect the Japanese can frankly set an example the other nations might follow. Those brave Chinese, Russian and German soldiers who stayed in Japan as prisoners of war

during the three famous wars would testify how humane, just and kind was the treatment accorded them, not only by the officials but by the people at large. It is part of the teaching of old Bushidō to regard foreigners either as guests of honor or as those in a disadvantageous position and therefore to be treated with courtesy and respect.

Under this head it may also be observed—a point which is not often emphasized enough—that financially Japan is one of the safest countries in the world. Cities like Tokyo and Osaka are great money-making centers, yearly attracting an ever-increasing number of people with an eye to business for the Asiatic continent where many branches of commerce and industry are as yet in a virgin stage of development. Moreover, Japan is the safest place in which to invest and keep your money. The great banks and trust companies such as those run by Mitsui and Mitsubishi are as sound as the greatest organizations of the kind found anywhere in the world. There are also many great insurance companies, warehouses and other custodians of money and property which will ensure the safekeeping of the most valuable possessions which the traveler may bring to Japan.

THE PLEASURE OF EATING

"Dumplings rather than blossoms,"* says a Japanese proverb. After all, what is the beauty of scenery to a hungry man, or what avails the color of some antique treasure to the unfed stomach? The picture of hoary immortals, habitually "feeding on the clouds of the heavens and the mist of the earth" is found in the ancient classics only, no longer read or believed in. That food is an essential of life and of human happiness is so taken for granted that whatever form of human enjoyment, be it picnic or foreign travel, is tacitly understood to include satisfactory, if not luxurious, eating. If a great metropolis like Paris, London or New York, is generally conceded to be a desirable city to visit, its credit is partly, or in a very large measure, sustained by the reputation that good eating is guaranteed there. Whenever much-traveled friends get together for an informal chat, they must talk not so much about what they have seen, as about what they have eaten.

Now what are the possibilities of eating well in Japan? We can declare without either exaggeration or boasting that no finer eating is possible in any other country. Indeed, there is a question of taste, and every good taste is to be cultivated. One must have an educated taste for any good thing before he may thoroughly enjoy it. This rule applies

**Hana yori Dango* '

to Japanese food, as it has peculiar features, not found in the food of any other country.

CHINESE, JAPANESE, EUROPEAN CUISINES

Broadly, the world of eating may be divided into the three great systems: European, Chinese and Japanese. Each has been influenced by the other, though perhaps in an indirect and intangible way. The oldest, if not the best, is, of course, the Chinese, of which one of Charles Lamb's famous essays on "Roasted Pig" is a good illustration. There is an historic relation between the Chinese and European foods, as there is between the Chinese and Japanese. Marco Polo, visiting China in 1257, must have introduced into Peking something of the Italian culinary art, and taken back to Europe much of the Chinese cuisine. The Roman Empire, just before its downfall, had attained its zenith in luxurious eating. Indeed some persons are inclined to think that the great Empire went into decay through too much luxurious eating. There is little doubt that Rome had taken the best from Persia, which in its turn had been enriched by importations from China. It was this Roman cuisine representing the best cooking of the age, that came to France, spreading from there to the rest of Europe.

On the other hand, Japan received the first food envoy from China, along with her Buddhist preachers, in the 6th or 7th century. Of course,

Japan had her own splendid native materials—its delicious rice, and its innumerable “auspicious” products of mountain and sea. But her culinary art, at the dawn of history, was in a primitive state. The Chinese who had already attained a high plane of material civilization, could, therefore, influence the almost virgin field of Japan’s inexhaustible fine materials, so that it took but little time to develop in this country both a taste and an art of food. In the classic *Engishiki*, published in the reign of Daigo Tenno (899-930), mention is made of Soy,* Miso,† Tōfu—highly-developed food stuffs which came without doubt from China. It is a notable fact that all these foods have been not only greatly improved since their acclimatization in Japan but have become, as has miso, all but extinct in the land of their origin. On the other hand, China herself has taken much of the land and sea products of Japan, as she is still doing, to prepare the so-called Chinese food. The debt is mutual.

Japan also knew something of European cookery, centuries before the Meiji era, of which the most conspicuous evidence is what we call “Nagasaki cuisine.” Nagasaki, needless to say, was the first city in Japan to engage in foreign trade, and even

* Shōyu (soy) is made by subjecting boiled beans, especially soya beans, and wheat to long fermentation in brine. Shōyu, used in preparation of Japanese food, is an indispensable food-relish. The total output in 1930 was 125,000,000 gallons, valued at ¥ 74,000,000.

† Miso is to the Japanese what butter is to the European. Its main use is for making a kind of thick soup.

during the centuries of national seclusion, enforced by the Tokugawa Government, was privileged to keep a loophole at Dejima, through which to trade with the Dutch and other European merchants. Thus came into Nagasaki something of the Dutch style of cooking. One characteristic of Nagasaki food, still kept, is in the manner of serving food upon a raised table shared by a number of eaters, instead of the orthodox Japanese style of providing a small tray, flat or raised, to each individual diner.

KWANTŌ AND KWANSAI FOOD

Apart from this world-wide influence on the Japanese food, there have been numerous local factors to give variety to it. Thus there are such names in Japanese cuisine as Kwantō cuisine, Kwansai cuisine, Kyoto cuisine, Nagoya cuisine, etc., just as in Chinese they speak of the Peking, Shanghai, Canton, Szechwan, Yunnan cuisines. Besides, there were numerous provincial factors to influence the Japanese cuisine, contributed by the three hundred daimyō domains. These were attributable to their peculiar local products as well as to their respective native geniuses.

There can be no cooking without food materials to be cooked. Thus the Tokyo cuisine means largely the food made of products of Tokyo and adjacent districts. As the culinary art improved the food materials, so did the materials fashion this art. In

these years of improved transportation facilities, when the products of one prefecture are almost the same as the products of the whole nation, the demarcation between this and that cuisine has become very thin and fugitive, although one may still point out the superior or inferior points in the culinary products of diverse cities. Foreign visitors to Japan will not find it easy to distinguish between the Kwantō and Kwansai cuisines, nor will even the ordinary Japanese eaters, because of the growing similarity just mentioned. We may mention, however, the typical characteristics of some districts. As Kwantō abounds in the best kind of maguro and bonito fish, more of them are used in the preparation of everyday meals than any other kind of fish, especially the dried bonito, as in imparting flavor to soups and in cooking vegetables. But Kwansai, deficient in these two types of fish, at least in the good variety which Kwantō has, makes use of other fish, and in flavoring the soup, vegetables, etc., has recourse to the seaweed, directly imported from Hokkaidō. Kyoto, which was surrounded by mountains, and had no direct access to the sea, was poor in sea fish but had good freshwater fish, and also a large variety of exquisite vegetables, especially bamboo-shoots and mushrooms, than which no other city could show better. The conditions have changed, of course, but anyone with the least educated taste in Japanese food, can recognize both the fortes and weaknesses of Kyoto, something along these traditional lines. Nagasaki is

still noted for its turtle dishes, chicken, beef and pork dishes, owing to the exotic influences already referred to, all of which, now spread throughout Japan, had been unknown in other parts of Japan up to the Restoration.

RICE, TEA, FISH, ETC.

Let us now consider the chief elements of the Japanese food. First comes rice,* which we believe is by far the best in the world, and which, according to the analysis of food scientists, contains a greater quantity of food units than the rice of any other land. The proper name for Japan, as given in the *Kojiki*, is "Ashihara-no-mizuho-no-kuni," which may be freely rendered as "the land of abundant crops of good rice." At a pinch the Japanese could thrive on rice alone plus some vegetables. A certain writer has said that the boasted yamato-damashii, or the national spirit of Japan, is made up of the nourishment of rice, and it is the testimony of every soldier at the front that he could dispense with any other food, provided he has plenty of good old Japanese

* The average yearly production of rice in Japan proper during the five years 1928 to 1932, was about 301,621,000 bushels. If to this figure are added the 35,762,000 bushels produced in Formosa, and the 78,931,000 bushels in Korea, it will make a total of about 416,314,000 bushels. Japan is the third greatest rice-producing country, after British India and China. As the rice grown in Japan falls short of the home demand, foreign rice has to be imported every year. In 1932 about 4,886,500 bushels were imported from British India and other places.

rice. Fortunately there is no sign of the land diminishing in rice crops, and the safety of the country may be said to be assured as long as this national staple food is obtainable.

The next great pride of Japan in food is tea. In black tea we must probably give the palm to India, but in all other kinds of tea, especially in the superior varieties of green tea, Japan decidedly commands first place. The green tea has fairly made the conquest of the world, but the world at present knows only a few limited kinds. The whole range of variety and quality of Japanese tea is as yet little more than a sealed book to the rest of the world.

The third boast of Japan in food which we claim as being better than the best anywhere is fish. For reasons which need not be stated here, the fish caught in the waters around Japan, taste far more delicious than similar fish caught in any other sea. It is a fact universally conceded. The most conspicuous among them are eels, tai, maguro, and soles of various kinds. As for the lobsters and crabs, they are world-famous. What foreigner knowing anything about Japan has not tasted the lobster tempura, and Japan's canned crabs are now shipped to the remotest corners of the earth. As for the eels, they are obtainable in Europe and America, but they differ vastly from the variety found in the rivers around Tokyo, and the kabayaki cooking is unique.

In fruits, too, Japan may fairly pride herself on occupying a foremost place in the world. In some

fruit Japan cannot beat other lands, such as tropical melons, pineapples, grapefruit, lemons, etc., but in others, such as oranges, pears, apples, persimmons, bananas, Japan's products stand unsurpassed by the best products of any country. The Japanese table is not without fruit from January to December.

The Japanese beef is conceded to have a better taste than that of many other lands, thanks probably to the fact that cattle-raising in Japan is still in the natural state, not as yet having attained that of industrial breeding. As for poultry and game birds such as pheasant, duck, moor-hen, partridge, snipe, etc., Japan is their native home, having exported many precious birds to the United States and other countries, and it need hardly be added that the Japanese cooks know how to dress them for the table!

Thus, in every variety of food materials Japan is abundantly blessed and is indeed a paradise for cooks. It is all the stranger that this great feature of Japan is so little advertised. It is probably because Japan possesses so many beauty points, i.e. in scenery, blossoms, etc., that her quality as a land of good eating is apt to be overlooked. Besides, she has hitherto considered it undignified to make a point of advertising her viands.

THE MANNER OF SERVING

What the Japanese feel inclined to boast to the world regarding the gastronomical attractions of their

country consists as much in the manner of serving food as in the quality of food. In this respect, perhaps no other nation approaches Japan in the exquisite delicacy of taste, or in the luxury and grandeur of the utensils employed. The culinary art, as practised in the olden court of the Shōgun or of the Mikado, had attained a plane of perfection comparable in its elaborate technique and art to any other art or craft.

It is possible to find even in an ordinary restaurant, at all mindful of its reputation as is a typical Japanese restaurant, that a five dollar meal is served upon plates worth fifty dollars or more. To speak of the vessels in which the Japanese food is served as plates is, to put it mildly, inaccurate. The plates, so-called, are generally white, of no particular value, always classed as crockery, which one would not regret very much, if they were broken. Of the Japanese vessels, however, there is a great variety of all conceivable shapes, materials, sizes, designs, and coloring. No two things of the same kind are allowed on the table for one person. Even about the sara (plates), we always speak of "So and So" sara, such as a plate for sashimi, a plate for vegetable, for shell-fish, for fried fish, etc., every one of them being of different shape, design and size, and adapted to its peculiar contents.

The soup is served either in a lacquered wooden bowl, used for keeping the contents warm, or in a porcelain bowl, as when it contains much fish or fowl, served hot, as the porcelain vessel can bear greater

heat. Hot-boiled vegetables are placed in a porcelain bowl with a lid on, and the vegetables with vinegar, served cold, are placed in a small deep vessel, called "jar," perhaps of unglazed pottery. The elaborate kuchitori (relish) may be served on a plate of pleasing colors, probably Kutani ware, and raw fish is served on a cool light-colored plate, perhaps the color of the sea, often with a glass cushion between the plate and the sliced fish. Long slender fish such as ayu are served in long slender plates, exactly suited to them.

Nor is the arrangement of each dish done in a haphazard way; there are rules and traditions about the way each dish should be prepared that are absolutely binding. And the whole show, that is, a set of plates, jars, bowls, etc., on a tray or the table, are subject to equally inviolable rules of good taste. Each dish is a picture to please the eye as well as food to eat; it is presented sometimes in the design of a landscape garden, or a sea-and-island scene. The whole feast, apparently irregular, is none the less picturesque and artistic, if you view it closely. Indeed, it is part of a Japanese dinner to appeal to the sense of beauty as well as to the inner man.

Can this be a ceremonial banquet served on a special occasion? No, it is just an ordinary meal which may be served at the first Japanese restaurant you drop in about Kyōbashi or Nihonbashi in Tokyo. So ingrained is the sense of artistic beauty connected with the Japanese cuisine that both cook and waiter

are probably unconscious of anything particularly elaborate or ceremonious about the utensils or the way of serving food. Just as the Europeans are unconsciously particular in using a coffee-cup for coffee, a tea-cup for tea, a wine-glass for wine, liqueur-glass for liqueur, etc., though one kind of largish glass may serve for all sorts of beverages; so the Japanese sense of discrimination with regard to the appropriate vessels for different kinds of food has been unconsciously inculcated. It is unthinkable that we should use the same cheap, colorless plates for all sorts of Japanese food, both hot and cold.

EUROPEAN, CHINESE AND KOREAN FOOD

It only remains for me to say something about the European and Chinese cuisines which have made remarkable progress in recent years. European food, known among the Japanese as "yōshoku" has lost its foreignish character, it having been woven into the texture of the Japanese daily life. Strange as it may sound, there are many popular dishes like curry-and-rice, omelet, cutlet, beefsteak, etc., which have been Japanized both in word and substance. In short, the yōshoku has come to be regarded as a distinct variety of Japanese food. Its quality, as provided by restaurants like the Imperial Hotel, the New Grand, the Alaska, the A 1, etc., compares favorably with that of the best restaurant in Paris or New York, and the small popular lunch parlors in which

main streets like the Ginza abound, provide cheap and quick meals as appetizing and satisfying as those provided by the smartest lunch table in Piccadilly or Fifth Avenue. While the inferior dishes in European food may be found in the uttermost parts of the empire, every large town has one or two restaurants which may give the European appetite full "satisfaction without satiety."

As for Chinese cooking, every year adds to its popularity in Japan. Tokyo alone easily counts twenty or more good Chinese restaurants, some managed by Chinese, others by Japanese which the Chinese epicures would find satisfying in every sense. The Chinese restaurants found in Japan have added attractions in tasteful furniture, in scrupulously clean utensils and in quick, smart personal attendance.

Tempting as it is to mention some representative restaurants, we must abstain, for it is impossible to be fair without using unconscionably large space, so numerous are the really good restaurants worthy of mention. Besides, it is possible that new ones fast coming out may be as good as the oldest, while some of the latter may be changing their management and falling or declining in their time-honored reputations. Nor is it strictly necessary to mention names. Anyone visiting a large city is easily enlightened as to where to go for the best kind of food of any nationality, for though their number is legion, the finest ones are household words, so that the first taxi-driver you hail will take you there. However,

there may be some more or less exclusive (not necessarily best) ones like Ichiriki in Kyoto, or Kōyōkan and Shinkiraku in Tokyo to which the newcomer has to be introduced.

We may add in conclusion the Korean cuisine, which is a compromise, so to speak, between Japanese and Chinese. Its numerous dainty dishes, each being tender, savory, nourishing—fish, fowl and meat of all kinds, vegetables, fruit, seaweed and pickles—appeal to the palates of some, especially as the dinner is usually attended by a number of pretty *kiisan*, former court entertainers and now serving as Korean *geisha*, who sing, dance and serve you while eating. The price of Korean food is wonderfully reasonable.

MATSURI OR FESTIVALS

Japan is a land of festivals. Hardly a day passes from January 1st to December 31st without some festival or other being celebrated in memory of this deity or in celebration of that event. If one were to describe all the more or less important festivals observed throughout Japan with detailed accounts of their significance, historical origin and manner of observance, etc., the result would be a series of weighty volumes like the *Encyclopedia Britannica*. In fact, volumes have been written on one single important matsuri of Kyoto. The mere naming of these festivals would require scholarship of no mean order. Here, I must confine myself to a cursory glance at some of the most famous festivals. They may be roughly divided into the four categories:—

1. Officially ordained “national holidays;”
2. Popular festivals, not officially sanctioned or encouraged, but none the less universally celebrated;
3. Temple and shrine festivals;
4. New festivals.

TEMPLE AND SHRINE FESTIVALS

This is a burden likely to break the back of a camel of a writer. The 1930 census registers 71,193 Buddhist temples and 111,739 Shinto shrines. Supposing that each of these temples and shrines has two important or great, as it is called, semi-



Procession at a Shinto shrine festival

annual festivals in addition to one minor monthly festival, as the majority of them actually have, the total number of such festivals held in a year would aggregate nearly 6,961,000. The number is not a fanciful one, for many temples and shrines have more than two great semi-annual festivals besides one regular monthly one.

The temples dedicated to the Buddhist saint, Nichiren, especially those at Ikegami and Horinouchi, both in Tokyo, keep the 12th and 13th of every month in celebration of his memory, attracting numerous pilgrims from far and near, but the same two days in October are the great gala days. Judging from the outward signs seen in Tokyo and neighboring towns the world would appear to have suddenly gone crazy. Directly October sets in, every street resounds night after night with the sound of wood clappers and drums beating, as procession after procession of stalwart men and women wend their way to these temples. While many young persons go afoot, tens of thousands go by rail, tram or motor, and the Railway Bureaus are obliged and glad to run special all-night services. It is no exaggeration to say that nearly one million people visit the temples during these festive days.

Nichiren was sentenced to death in 1267, and was about to be decapitated at Tatsunokuchi, near Enoshima, when by providential intervention, the lightning flashed and the would-be executioner's sword was struck to pieces. At the same time the

Shōgun's pardon was granted. The day (September 12) is celebrated every year at the Ryūkōji Temple, Katase, which stands on the spot where the miracle was performed, and the three days (11th, 12th and 13th) every year draw scores of thousands of people, beating drums, carrying huge paper lanterns, sometimes electrically lighted, and some of them nearly twenty feet square. All the devotees chant the sutra formula most zealously, as on the October 12 festival.

These temple festivals include many minor ones which are well-nigh drowned, so to speak, by the gay street scenes, with their picturesque booths and constant traffic of people, bright show windows and dazzling neon signs. But the great festivals continue to be observed with all the pomp and ceremony of days of yore. Among them we must mention the festivals of Heian Shrine (April 15), Kamo Shrines (May 15), and Gion Shrine (July 24), all in Kyoto, and of Tenmangū (July 25) in Osaka. One desirous of seeing the typical shrine festival, reflecting all the ancient picturesqueness of former days, cannot do better than see one of these festivals. Inhabitants for miles around participate in it. Various rituals are performed after the ancient customs and precedents. Old-time processions are seen, formed by mail-clad warriors and court nobles in their flowing garb, elegant coronets and ornamented swords, and beautiful children in colorful robes. Sacred palanquins, carried by robust youths, shine with the golden



An ancient Imperial chariot drawn by oxen, the main feature of the Aoi Festival

day of nirvana (February 15), in honor of the death of Buddha, both celebrated at most Buddhist temples. The "Bon" festival (July 13-15), elsewhere mentioned as "All Souls' Day," is another famous Buddhist fête.

Among the provincial festivals of more or less national celebrity, which draw enormous numbers of pilgrims, must be mentioned the Fudō Temple of Narita (28th of every month), Daishi Temple of Kawasaki (21st of every month), and Suwa Shrine of Nagasaki (October 9).

POPULAR FESTIVALS

To the category of unofficial and secular festivals belong such famous observances as the Girls' Festival of March 3rd and the Boys' Festival of May 5th. The Girls' Festival is celebrated with beautiful dolls representing the personages of the old Imperial court, and the Boys' Festival by the display of huge flying carp, and in the home warrior dolls, etc. These with the three other festivals of January 7th, July 7th (festival of stars) and of September 9th (festival of the chrysanthemum), formed the five great festivals of the Shōgun days. They were "abolished" in January, 1873, and were supplanted by a set of new "national holidays," but in course of time they were revived, as the old political animosity against everything connected with the Shōgun's régime was forgotten. Except those of January 7th and Sep-

tember 9th, which are willingly forgotten, the three others grow in popularity every year because they appeal to the primeval emotions of men, and specially because they are festivals of children, of whom the Japanese are fond lovers.

Not so general as the festival of March 3rd or May 5th, but none the less fervently observed are many provincial festivals of different districts, over which the whole of their inhabitants become greatly excited. Among such stand out the Dontaku matsuri of Hakata (Fukuoka) and Sentei matsuri of Shimonoseki (both in April). The kite-flying of Nagasaki and Hamamatsu in May, though it may not strictly be called a festival, is an event affording a great chance for jollity, as people for miles around gather to see or take part in the excitement.

NATIONAL HOLIDAYS

The "national holidays" on which Government offices and schools and colleges are closed, corresponding to the bank holidays of the West, are 12 in number. They are of rather modern origin, dating from 1868, with one or two additions. Besides the august significance attached to these holidays, they impart a sense of jubilee because the people enjoy an extra holiday from work. So on these days both the cities and holiday resorts are crowded with holiday-makers, and temples and shrines are visited by devout folk. They are also known as "flag days"

because every house displays the colors of the Rising Sun. These national holidays are:—

January 1. Shihōhai (Four-directions-worship) on which H.I.M. the Emperor holds august ceremonies at the shrine attached to the Imperial court.

January 3. Genshisai (Emperor's New Year Festival).

January 5. Shinnen Enkai (New Year Banquet) on which the Emperor gives the New Year banquet, inviting high Government officials and representatives of foreign nations.

February 11. Kigensetsu (Anniversary of the coronation of the first Emperor, Jinmu), or sometimes called "Empire Day."

March 21. Shunki Kōreisai (Spring Imperial-ancestors-worship).

April 3. Jinmu-Tennosai (Anniversary of death of Jinmu Tenno, the first Emperor).

April 29. Tenchosetsu (Emperor's birthday).

September 24. Shūki Kōreisai (Autumn Imperial-ancestors-worship).

October 17. Kannamesai (Autumn thanksgiving).

November 3. Meiji-setsu (Commemorative Festival for the Emperor Meiji).

November 23. Niinamesai (Offering new rice to the gods).

December 25. Taisho-Tennosai (Anniversary of death of Taisho Tenno, father of the reigning Emperor).

A glance at these national holidays will make it clear that their underlying spirit is that of ancestor-worship and mikado-worship. Thus, we commemorate the birth of the reigning Emperor and the death of his father, and the anniversary of the coronation and death of the first Emperor, Jinmu. Then twice every year we follow the august example in paying tribute to the souls of the Imperial ancestors. In short, most of the national holidays are in emulation of the principal festivals of the Imperial court. Another peculiarity which distinguishes the Japanese national holidays from those of other countries is the sacred importance we attach to rice, the staple food of the Japanese. On the Kannamesai of October 17th the Emperor dispatches a special envoy to the Ise Shrine with an offering of new rice of the year, while the Niinamesai is dedicated to the ceremony of eating new rice by the Emperor and of offering it to the shrines of the Imperial ancestors.

Besides, there are minor official holidays, such as the Empress's birthday (March 6), Army Day (March 10), Navy Day (May 27), and semi-annual holidays observed in honor of the Yasukuni Shrine, Tokyo (April 30 and October 23), and many others. These are kept by sections of people or officials, but are no special occasions for national celebration.

SEMI-RELIGIOUS FÊTES

These are the four fêtes which seem to stand in a class by themselves. First the ancient "bean-throwing" ceremony, which is held on or about February 2nd at many private homes, and at some of the famous Buddhist temples, attended by great crowds of people. Days of the spring and autumn equinox, or Higan, occurring on the spring and autumn national holidays, are great days for temple-visiting and for exchanging presents among neighbors and relatives. On these days, which generally enjoy ideal weather, many old folk are seen in the streets on their way to or from their temples, and Buddhist priests making the round of their parishioners. In November the somewhat vulgar "festival of the fowl" takes place twice, or sometimes three times. This is on "the days of the fowl" (occurring every twelfth day) when the devotees make an early visit to the temples concerned and buy what is called "lucky rakes," garishly-decorated bamboo rakes, bearing figures of gods of riches and other lucky symbols. Many people forget the deities in their enthusiasm for the lucky rakes, and stalls for the sale of them crowd the temple courtyards.

CHRISTMAS

The last in the list is the new festival of Christmas. Though Government and business offices do

not close on Christmas day, as in the West, it is now treated almost throughout Japan as one of the chief fête days. Show-windows and streets alone make colorful demonstrations in honor of the event, and every year adds to the festive character of the day. Most of the foreign-style restaurants and cafés serve Christmas dinners, and every department store is dressed with Christmas trees, and has a human Santa Claus strolling among the crowds of shoppers.

HOW TO REACH JAPAN

“JAPAN” has a far-away sound. To us, Japanese, however, Nippon, the “land of sun-origin,” seems the very hub of the universe, radiating to every part of the world, and to which all other countries converge as to the center of attraction. Routes to Japan span the seven seas, and no matter what part of the earth one may live in, Japan is conveniently accessible.

Luxurious liners ply between Japan and all parts of the world, and the journey may be made in any time between 36 hours and 30 or 40 days, according to where one may reside.

FROM THE AMERICAN CONTINENT

A wide choice of routes and steamers is open to the traveler from Canada or America.

The quickest route is from Vancouver to Yokohama, which is completed in from 9 to 14 days by liners of the Canadian Pacific and Nippon Yusen Kaisha, which take the northern passage skirting the Aleutian Islands. Even in midsummer this pas-

sage is somewhat chilly, however, and an overcoat and warm underwear are necessary.

The "Sunshine Belt," that is the route from San Francisco to Yokohama, via Honolulu, is most popular with travelers. There is sunshine the whole way, and beautiful Hawaii and its tropical warmth, natural luxuriance, and native charms. During the trip, the passenger has an opportunity of seeing these enchanting islands made so famous by the music and native dances of their people.

Then, too, deck sports aboard, dances beneath Hawaiian skies, all go to make the route via Honolulu the most popular. Taking from 13 to 17 days, the fine vessels of the N.Y.K. and Dollar Lines run fortnightly services via Hawaii.

Taking the middle passage between the aforementioned routes, the vessels of the N.Y.K. and American Mail Line make the crossing from Seattle to Yokohama direct in from 13 to 14 days, the weather being usually mild for the whole crossing. Other routes from the Pacific coast of America are: — Los Angeles-Yokohama and Portland-Yokohama. The former takes 17 to 18 days by the N.Y.K., O.S.K. and Dollar Lines, and the latter 15 days by the States S.S. Line. Though the steamship lines mentioned all maintain the most up-to-date and comfortable vessels, it is recommended that the traveler take a Japanese vessel for his journey. In so doing, he may become acquainted with the customs and people of Japan before actually arriving there.

He may sample the Japanese foods which are most popular with Western taste, such as "tempura" and the delicious "sukiyaki," in Japanese surroundings upon the matted floor of the Japanese-style room with which most Japanese vessels are equipped. Then, too, he may gain much information about Japan from the ship's staff and Japanese fellow-passengers, and so, upon his arrival at Yokohama he does not feel so much a stranger. Cuisine, comfort and service are of the finest aboard Japanese vessels. Stewards and stewardesses are always courteous to the traveler, ever willing to oblige and help him to understand their country and people. In the same way, Japanese people often travel by foreign vessels with the object of obtaining an introduction to the country they are visiting.

Full information may easily be obtained from any offices of the aforementioned steamship companies, and the offices of the Japan Tourist Bureau, who will assist you in every way possible to choose the route most suitable for your passage and to ensure your visit to Japan being perfectly comfortable and care-free.

FROM AUSTRALASIA

Regular services are maintained by the N.Y.K., E. & A. and other lines between Japan and all parts of the Antipodes, and the journey from Sydney to Nagasaki takes from 22 to 25 days. Australian and

New Zealand visitors to Japan are increasing every year and a round trip from Sydney to Japan and back makes an ideal holiday on which the passenger visits the South Seas, Philippines and China en route, gaining an insight into native life and customs which are so different from each other at each port of call.

VIA SUEZ

The visitor from Europe has the alternative of coming by sea via Suez, or overland by the Trans-Siberian Railway. The former is a long voyage of 38 days from London to the first port of Japan, but the passenger will not suffer any boredom during such voyage, as the ship touches land almost every other day, the longest lapse between ports lasting only from 3 to 5 days. These 38 days, spent on the great waters of the Mediterranean, the Red Sea, the Indian Ocean, the China Sea and the incomparable Inland Sea of Japan, will leave on one's mind a joyous memory. It is a liberal education in the geography of the world and in the lessons of humanity such as are seldom learnt on land. The names of the numerous ports touched en route—Gibraltar, Marseilles, Naples, Port Said, Suez, Colombo, Singapore, Hongkong, Shanghai, Kobe, etc.—give one an idea of the variety of countries visited en route. You are covering the world's oldest and newest countries, and experiencing all sorts of weather and climate in these 38 days.

From July to October, the monsoon is a little trying, but passengers experiencing it at its worst, seem to carry no very disagreeable remembrances, as a voyager may sometimes do when overtaken by a more dramatic mishap of the sea. Every person who has come by this route, either outward or homeward, will say that he was almost sorry to part at the end of the voyage because a cordial bond of friendship had grown among the passengers and crew. They generally form a cosmopolitan gathering of the most select character, representing the best type of men and women of diverse races and nationalities. The sharing of the common risks and pleasures of the same voyage during 38 days—with the delights of the table and other amenities and luxuries of a floating palace, naturally begets a cordial spirit of comradeship. Sometimes friendship of life-long duration is known to have resulted from such a voyage. The elements making for acquaintanceship on board a ship are of an ideal character, devoid of all ulterior motives.

Moreover, one coming out East by this route will have a better chance of seeing the wonders of the Japanese Empire in a spectacular light. Leaving behind the flower of Occidental civilization in some European capital, the voyager comes tripping over the stepping-stones, so to speak, of the Eastern and Far-Eastern cities, exotic and picturesque, but apparently slow and decadent, and at last reaches his journey's end which may appear well-nigh the farthest end of

the earth, only to find the full light of Dai Nippon burst upon him in a blaze of Occident-Oriental civilization. It is a modern community with towers of commerce and banking, its palaces of learning, innumerable autos, and its stir and bustle set in the archaic background of Oriental culture and exquisite native scenery. The ancient idea of the "white man's burden" may safely be discarded on arrival in Tokyo, an hour's drive from Yokohama. Before very long, a voyage out to the Far East and back will be treated as a necessary part of the liberal education of every person eligible for any public office.

From the United Kingdom and other parts of Europe the liners of the N.Y.K., P. & O., Blue Funnel, Lloyd Triestino, M.M., and other lines maintain regular services to Japan, but as we have already stated elsewhere, in order to gain an introduction to Japan and her people before one's arrival, a Japanese vessel is most suitable.

THE TRANS-SIBERIAN RAILWAY

To those Europeans who desire to come out to Japan and have little time to spare, the Trans-Siberian railway, operated by the Soviet Union, is a god-send. By this, one can travel from London to Tokyo in 15 days. Now, opinions differ as to the merits of this rail service. The writer has twice traveled by this route, once first class, once second, both outward and homeward, and he can testify that in

neither case did he have cause to complain of any unbearable discomfort such as is often complained of in the press.

The first and second class compartments, especially, of the weekly train de luxe, are spacious, well-lighted and otherwise comfortably appointed. It would perhaps be unfair, however, to expect the same standard of comfort, service, food and amusements that the traveler can find so easily on the railways of better developed countries. Here it must not be forgotten that the vast plains of Siberia are still for the most part virgin. Towns are rarer on the journey than say across Canada or America. This makes it more difficult of course to get fresh provisions. Again, we have to remember that though historically old the Russia of today is a child of the twentieth century. To the traveler therefore who is not content with only reaching his destination, the Trans-Siberian trip provides an abundance of material for study, both geographical and social. A keen interest in the countryside, the seemingly interminable forest-lands, the fertile plains, the picturesque villages, the glories of the Lake Baikal district and the fascinating peasant life are enough to make Trans-Siberian journey one of great interest and valuable instruction. Unquestionably one of the best methods of whiling away the many hours of this fascinating trip is to read either Tolstoy or Dostoevsky, for a glance through the carriage window from time to time will provide the traveler with the local color to

enable him to understand much that was probably hitherto obscure.

It must be born in mind that Russia is at present the native home of the Bolsheviki and of labor dictatorship, whereof the rulers do not belong to the wealthy privileged classes, as in other lands. The standard of comfort in the Soviet Union is therefore not as high as in bourgeois countries. You might therefore say that the service of the Soviet railways is not particularly inferior but the train service elsewhere superfine. It is merely a matter of comparison, of taste or policy, involving no question of deliberately making things uncomfortable for foreign travelers. Anyhow, travel nowadays is, generally speaking, undreamably luxurious, if judged by the standard of comfort obtaining half a century ago, when it was almost synonymous with travail, often attended with all the risks and dangers described in the "Pilgrim's Progress." In comparison with the old days, the accommodation on the Siberian trains may therefore be said to be luxurious.

SEE MOSCOW

Thus, after being duly forewarned as to the advisability of providing yourself with tea and teapot, white bread, cheese and canned food, knife and fork, spoons, etc., to make your own tea and food, if need be, and on being prepared for other contingencies, of which any recent Trans-Siberian

traveler can inform you, you will have no cause to fear anything dreadful happening to you. Even if it is a little uncomfortable at times, the privilege of traveling from London to Tokyo in 15 days is something for which it is worth making a little sacrifice. Then the experience of seeing Soviet Russia—you may pass a whole day at Moscow—and of observing the manners of the Russian peasants from the train windows, is an invaluable object lesson which may prove of inestimable value in after-life. The writer's verdict, therefore, is that he neither regrets his two previous experiences nor would dislike to make a third, and that he can safely recommend this trip to others, with this proviso only, viz. that they must travel "soft" (first or second class), not "hard" (the third or the common class), which all travelers agree to be not nearly so good as the third class in Japan.

There are three ways to get to Japan after leaving the Trans-Siberian train. One may proceed to Vladivostok via Khabarovsk or Harbin and take ship to Tsuruga, or break the journey at Harbin, and proceed southward by the North Manchuria Railway connected at Hsinking with the de luxe trains of the South Manchuria Railway which branch out, at Mukden, into two lines, one going straight to Dairen, and the other turning to Korea on to Fusan, via Heijō and Keijō. The Korean route is by common consent the best of the three, for you will see not only the new State of Manchoukuo, born in 1932,

but the old kingdom of Korea, now incorporated with Japan under the name of Chōsen. One visiting Japan without seeing something of Manchoukuo and Chōsen is rightly open to the charge of having made an inexcusable omission. Coming out by Suez and leaving the Far East via Siberia or vice versa is probably the best way of visiting Japan or the Far East.

GENERAL INFORMATION

Q Weather and Clothing—Officials
You may Meet—English—Some
Don'ts—Fugitive "Oriental"—
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sticks—Inwardness of Japan—
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The Year Names in Japan

WEATHER AND CLOTHING

THE writer has made more than one stay in London, Paris, Berlin and New York, with occasional excursions into the countryside adjoining these cities, and can vouch from experience that the inhabitants of these cities or those who can endure their climate, will have no difficulty in living in Japanese climate. In fact Japan's climate is almost ideal to live in. The clothing fit for those living in any of the above-mentioned cities will be warm enough or cool enough for Japan. Except in the far north no fur coat is necessary to young or middle-aged person, even in the depth of winter, unless for ornament! In summer the mercury may rise a degree or two beyond 90 F. in Tokyo and Osaka, but we have never yet experienced such terrible heat-waves as are often reported from some European or American cities, especially New York, and which cause so many deaths. Then cool summer resorts are within an hour's visit from anywhere, both mountain and seaside, and rapid, comfortable rail and motor services enable scores of thousands of

people to travel daily from their rural homes to their city offices.

In autumn, the country is occasionally swept by mild typhoons, but none of them has ever risen to the spectacular velocity of a tornado sometimes reported from the American continent, of which no Japanese can form an idea. The only trying experience in Japan from a meteorological viewpoint is the short period of *nyūbai*, or rainy season, which occupies the best part of June or thereabouts. However, its discomforts are much exaggerated. In many a year the *nyūbai* never occurs at all, to the disadvantage of the farmers who must have plenty of rain at this time. Yet even the worst of the *nyūbai* seldom continues for a week on end without intervals of bright sunshine. Such, however, is the dissatisfaction of men that if rain continues for three days on end, they will talk of misery, suicide, etc. The fact is that in this land of sunshine, where the coldest day in December or February is often brightened with warm sunshine, one wonders if spring has not suddenly come by some caprice of the Clerk of the Weather. Thus the gloom of the rainy weather is all the more acutely felt here than it would be in other countries, where the wintry weather is generally gray and sunless. You will find therefore a straw hat or a *topee* in summer to be very comfortable, and a raincoat useful on many a June day. The Japanese does take as kindly to umbrella-carrying as the Englishman does.

OFFICIALS YOU MAY MEET

To give them neither more nor less than their due, Japanese officials are very conscientious in the discharge of their duty and in following the spirit and letter of the law and regulations ruling the service. They are as proof against corruption as the best of the world's officials. It has been the experience of more than one foreign visitor trying to "tip" a policeman for some service done to find the proffered money returned with scorn.

You will therefore find the policemen the best of friends and advisers in trouble. If you have lost your way, or suspect any wrong done you, either by taximan or tradesman, go to policemen. They will go out of their way to be of assistance from sheer loyalty of heart. Only remember, they have their official pride and dignity to maintain, that all they demand in return for their most dutiful or sometimes officious helpfulness will be your respect due to their brass-buttoned uniform and their shiny sabre.

The first officials visitors are likely to encounter are the quarantine officers who come aboard; they merely look at you, taking the ship doctor's word regarding your health. Visitors will have their luggage examined by customs officers, who will be fairly conscientious, too, but will never be cross, suspicious or unkind so long as you show a co-operative spirit by being frank and courteous.

Considering that "dangerous foreign military

spies" are prowling about the fortified zones and other sacred and secret regions, as sometimes reported in the press, the authorities are likely to be nervous if anything like photographing or sketching is reported by any person, native or alien, near the so-called fortified zone. Unwitting tourists using their cameras in an innocent way in one of these "forbidden districts" are known to have got into trouble with the police or military detectives, so that overseas visitors fond of photographing or sketching are requested to obtain a map showing these "sore points" in the Empire. A copy of such a map may be obtained for the asking at any office of the Japan Tourist Bureau. If any visitor to Japan should consider the conditions governing photography and sketching as somewhat irksome and "fussy," it ought at least to comfort him to know that Japanese citizens are treated in the same way for any offence of this nature.

In brief, the Japanese policemen and other subordinate representatives of the authority of Dai Nippon are among the most overworked of mortals under the sun, burdened with a load of responsibility out of all proportion to their rank and salary. Treat them with courtesy and frankness, and you will find them the kindest and most obliging of men.

ENGLISH

Foreigners speaking English will have little

difficulty getting about in Japan. Wherever they are likely to be, their speech is understood. At least they can always get what they want. Almost every Japanese man or woman with the least pretension to higher education must have given from 3 to 5 years to the study of English, French or German, though want of practice alone has in too many cases prevented their becoming fluent speakers of these languages. Many or most of them can read, if not talk, English fairly well. In every big business office, department store, police station, Government office, school, or railway station there is sure to be someone able to understand English or some other foreign language fairly well. All important express trains on trunk lines are boarded by English-speaking guards or "boys" to look after foreign passengers.

For all that, visitors must be told that English is still a foreign language to the bulk of Japanese people, even as French or German is to the English. While English is almost a second national language to the Japanese in a cultural way, the "almost" must be emphasized. Therefore, foreign visitors bent upon a long stay will do well to cultivate a smattering of Japanese which can be done in a few weeks, and those wishing to delve deeply into the significance of things they see in their travels through the country are advised to hire English-speaking guides. In such matters the Japan Tourist Bureau and every hotel manager will be glad to give advice or assistance.

SOME DON'TS

Do not let the outward appearances of modern cities in Japan deceive you as to the intrinsic character of the Japanese Empire. While the scenic charms of Japan are so apparent everywhere to prevent disappointment, the outward aspect of a so-called modern city may cause some misgiving, if its buildings, park and other modern appointments are judged strictly by the same standard of excellence as those of the greater European or American cities. Japan's modern cities only adopted western ideas of architecture just over half a century ago. Tokyo being reconstructed in only a few years, one therefore cannot expect to find the classic beauties of London or Edinburgh. But whether the city is modern or not, it will possess its parts untouched by the tide of westernization where one can marvel at a beauty of architecture that is entirely Japan's own. Throughout the land there are scars representing the price paid for the extraordinary commercial and industrial prosperity we have achieved. So, where the city is European, it may indeed be compared to, but not be held superior, or even equal, to the best of European cities.

The European clothes in which most men and many women are dressed nowadays are almost as elegant and stylish as those of European people. But, in almost all respects of European living which the Japanese are fast adopting, the adopted is not

perhaps quite up to the standard of the original model. This is because the majority of Japanese are still obliged to maintain a dual mode of living, i.e. Japanese and Western. In short the outward signs and symbols of Japanese civilization are not calculated to give the best impressions to the newcomer. He will have to look below the surface of this hybrid East-Western civilization before arriving at the right and fair conclusion.

FUGITIVE "ORIENTAL"

Beware of using such terms as "Eastern," "Oriental," even "Far-eastern," or "Asiatic," when writing on Japan and things Japanese. That Japan is part of the Orient and the Far East is understood, but the things which may be said to be quite true concerning Japan are not necessarily true regarding other countries of the Far East or Orient. There are many examples where one must exclusively use the term Japan, the Japanese style, etc., in denoting the fashions and manners observed in Japan. If you describe anything peculiar to Japan, say, the dancing of a geisha, or the style of cooking of some Japanese dish, and then add "How Oriental!," the chances are that such and such a thing or style is not Oriental at all, but exclusively Japanese. It has been said by almost every European observer that there is a greater difference between the mental outlook of the Chinese and Indian than between the English and

the Chinese. Similarly, the Japanese stand unique among all other Orientals in many of their national traits and manners.

BOOKS OUT OF DATE

Do not be too ready to believe today everything said or written, even by the best of authorities on Japan. The famous book by Chamberlain, *Things Japanese*, for instance, is now over 30 years old. In the contemporary history of New Japan a period of 30 years means as great a gap as that of centuries in Old Japan. In fact, between the Japan of Chamberlain and the Japan of today there is a tremendous gulf—almost as wide as that which yawned between the pre-Restoration Japan and post-Restoration Japan. If the Meiji Era (1868-1912) is to be regarded as that of Japan's self-expression, the years of Taishō (1912-1926) must be regarded as that of Japan's emergence as a World Power.

It seemed but yesterday that we, children of Meiji, used to laugh at the men of Tempo as "antediluvian fossils." Already 22 years have passed since the Meiji Era came to an end, and many of the so-called modern boys and girls are referring to us, men of Meiji, as if we belonged to the "old brigade." Time does not seem far off when we of Meiji will be treated by the new generation much as the pre-Meiji people were treated by us as relics of another age.

Out of the innumerable books on Japan there

are but few that are really good, i.e. of the standard of *Things Japanese*, *Tales of Old Japan*, *Murray's Handbook* and the classic works of Lafcadio Hearn. It is therefore a great pity that most of these standard works should be fast growing out-of-date and unserviceable, except as books of historical reference.

"Boys"

Do not address boys as "Boy" or "Boys," as you may do in English-speaking countries. It is one of the many words which have been Japanized, but which means in its naturalized form something like "servant". Hence, such anomalies as "girl boy" (girl servant), "elderly boy" (old servant). There was a tragi-comic instance of students of a middle school having "boycotted" an English teacher because he had "insulted" them by calling them "Boys!"

"SAN"

"San" is a colloquial form of "Sama," and is essentially honorific. To say Smith San, therefore, would mean something like "my honored Mr. Smith." Honorifics are often used in referring even to one's servants and their things, for the reason that personal pronouns are oftener than not omitted both in conversation and writing. So, if the honorific is

omitted one does not know whether you are referring to yourself or the other party. "How is the honorable cold?" means "how is your cold?" And the answer will be "The cold is improving," without the honorific, as it is one's own cold.

Thus has developed the polite custom of putting "San" after the names of even servants, when calling, though it is often omitted in familiar cases.

Similarly, from the very nature of the term "San," it is obvious that one does not "san" one's own name, for it is not exactly the equivalent of Mr., Mrs. or Miss.

"SUKIYAKI"

Do not miss the "sukiyaki," which is the Japanese version of Chop Suey. The only difference is that you eat sukiyaki — sliced beef with different vegetables boiled together with soy — directly from pan to mouth, as it is cooked before your eyes. You can cook it yourself, if you wish. Generally sukiyaki is served on a Japanese ship approaching these shores, so you have a foretaste of what you may expect in proper Japanese setting on dry soil.

Another delicious Japanese dish is "zashiki tempura" — "parlor fried fish." The fried fish, especially prawns, are served hot from the frying pan, and the diners, sitting around the seething frying pan, eat directly from pan to mouth, while the frying master sits in the center busily plying his big chop-



'Sukiyaki" dinner on board N.Y.K. steamer

sticks, turning the fish over in the pan and putting it on the dish before you, and so on.

CHOPSTICKS

The visitor to Japan is recommended to master the art of using chopsticks as soon as possible. Usually he does, as the important question of feeding depends on it. Moreover, there are not lacking those who attribute much of the Japanese dexterity of hand to the use of chopsticks. This skill in the use of their hands may be seen in many other branches of the Japanese life.

INWARDNESS OF JAPAN

Visitors to Japan are either here on business, for sightseeing, enjoyment, or for study of some kind. Many combine these and other objects. It is a good augury for Japan, and for the world at large, that those overseas visitors are increasing who come to study some definite phase of Japanese civilization besides gaining a general idea of what Japan is like. In these days of growing economic pressure few persons can afford to travel abroad merely for novelty or enjoyment. If simple pleasure, sightseeing or recuperation be the objective, one may find it in regions nearer home without traveling thousands of leagues over the sea.

The day is passed when Japan was treated as a

mere holiday land fit for picnics and excursions only, a land of exotic charms and outlandish manners, with romantic scenes of Fujisan, cherry blossoms and geisha. Today her scenic beauty and general attractiveness are taken for granted. The question now is the wherefore of it all. There must be a secret, and if so, what is it? Every modern country admired for its natural beauty or for any other reason, say, for the high degree of artistic culture or civilization attained, has a story to tell—a long and interesting story that must reveal the inner causes to which its beauty or greatness must in the last analysis be attributed. In the fair countryside of Great Britain one may read the British love of pastoral poetry and peaceful home-life—the sources of such qualities as justice, fair-play and daring adventure. The alluring attractions of France, so warm and luxuriant, tell tales, if you will but ask the story, of her people's clear, logical mind, their great industry and economy amid abundant natural gifts. In the much-visited Italy you do not fail to hear the distant echoes of the Roman Empire. The symmetrical cities of Germany furnish a clue to the loving devotion of its people, to the arts and sciences and their patriotic love of the Fatherland.

A visitor to the United States, if he has a heart to feel as well as an eye to see, will perceive even in the baffling manifestations of its material prosperity the old puritan spirit and the triple ideal of liberty, equality and fraternity. Chance pedestrians in the

quaint, old-new streets of Geneva cannot fail to hear the voices reverberating through corridors of time of men like Calvin who fought under the banner of freedom against the medieval forces levied against it. Where there is anything admirable or beautiful there is a deeply-hidden historical reason for it, be it in individuals or in nations.

Now, what is the key which unlocks the mysterious beauty, and I might add without boastfulness, the greatness, of Japan? Why is it smiling with so much loveliness in scenery, in color and design, despite the occasional outbreaks of natural calamities; and why are her sons so clever in the arts of peace and so valorous in war; and why her daughters so gentle, modest and charming? What were the causes which led her, of all the nations in the Orient, to take a lead in the advance of world civilization and win her place in the front ranks of the greatest nations? It is an interesting question which every beautiful spot in her land seems to suggest, or each lovely work of art instigate. All visitors to these shores are welcome, but thrice welcome are those who come to ask and study such questions. Any book on Japan showing her outward charms, without giving at least some hints as to their inner springs cannot be said to be complete. In the following pages I wish therefore to touch on some of the more significant facts likely to shed light on the sources to which may be traced the character and civilization of the Japanese that you see today.

THE JAPANESE CHARACTER

It is universally acknowledged that the Japanese, so homogeneous to all appearances, are a highly mixed race, both in physical and mental qualities. The typical Japanese is as difficult to define as the typical Englishman, Frenchman or American. Some common characteristic will at once occur to the mind, but at the same time so many varieties and exceptions seem to hamper generalization at every turn. Take, for instance, the three outstanding characters of the warlike period in the 16th century: Ieyasu, Nobunaga, Hideyoshi. Each great in his way, the three men showed differences in character and temperament, as unlike as the three most different men one might possibly pick out in history. Nobunaga, impetuous and imperious, vested with uncanny power of destruction, himself falling a victim at last to his own volcanic temperament; Hideyoshi, brave, ambitious, resourceful, with unmistakable streaks of genius and a sense of humor, but a love of the spectacular and of dramatic effect; and Ieyasu, deep, wise, farsighted; a man of a few words, patient, long-suffering and deep-scheming. Which of them is the representative Japanese type? It is a question hard to answer. For they are all typically Japanese, though each in his own way.

For the solving of the mystery we must have recourse to the familiar cause of heredity and environment. Considering the physical character of the

country, which is a veritable warehouse of all sorts of climatic and geographical features, it is little wonder that its inhabitants should have developed so great a variety of character. Needless to say the Japanese provinces illustrate the varied types of character found in the country, as the many sayings bear witness. Just as the man from Somerset, Yorkshire, Scotland or Missouri is known for his peculiar traits, so the men from Ise and Ōmi are famous to some and notorious to others for their shrewd, hard, business heads. The Tokyo folk are still bound in heart to the romantic Edo of old. For this reason they are considered fickle, artistic and short-tempered, though chivalrous at heart. The Osaka people are essentially progressive, they work hard and know how to amuse themselves. The Kyoto folks well represent Japan's ancient capital, its culture and traditions. Being polite, refined, quick of repartee, and rational, they remind the visitor of the Parisian, or the Viennese. Again, the industrious, frugal, dour Echigo men are in striking contrast to the sedate, witty philosophers of Chūgoku. Still further afield we have the hardy, reckless sailors and fishermen of the Kyūshū coast. These varied types are so clearly defined, and their dialect contributes to this that the Japanese have no difficulty whatever in recognizing them. Usually therefore, though it is considered polite for Japanese to ask each other on being introduced what province they come from, their spoken greeting has often answered the question.

However, there are two qualities more or less common to the Japanese, just as there are common physiological characteristics like the dark eye and black hair. One of them, inherited from their ancestors, is perseverance, and the other, fostered by natural environment, is recklessness or contempt of risk and danger.

A mere glance at the phenomenal achievements of the old ancestors of this land, whoever they were, will attest to their amazing industry. The country from end to end, from side to side, was a mass of volcanic mountains, surrounded by hopeless wildernesses of molten rock and barren undergrowth. From such barren conditions they have reclaimed all the arable land and changed it into fertile soil, productive of all the nourishing cereals, vegetables, fruits, beautiful trees and charming blossoms, till hardly an inch of land is left untilled. Such perseverance, continued for centuries, even tens of centuries, could not but have left in the Japanese veins a restlessness of spirit and a love of action which we cannot but acknowledge as a prominent feature of the Japanese character.

The other quality, i.e. contempt of danger, even of life, is the natural result of the fact that their ancestors learned to face daily dangers and to live in the very valley of the shadow itself. The Japanese relative contempt of death today is therefore the natural outcome of this. Japanese literature abounds, like the ancient literature of every country, in melan-

choly sentiments about brevity of life and mutability of human affairs. Such sentiments were doubtless due in a great measure to the teaching of Buddhism, imported from India, via China and Korea. There is one feature peculiar to the Japanese interpretation of the Buddhistic pessimism which is largely shaped by the geographical character of the land. Belief in karma, which is the central idea of Buddhism, had a tendency in the tropical regions to make the people shun the world of sordid affairs and evanescent happiness and seek the Nirvana of spiritual bliss in a life of ascetic self-denial and contemplation. It produced a different effect on the Japanese mind, constantly fed with the fear of natural convulsion and imminent death. It seemed to teach the Japanese that "life is short and uncertain and a man dies but once, so why should he hesitate making the most of it while he lives, or shrink from death if thereby he might improve his karma in the future life?" In the last analysis it may come to the same thing, but the Japanese outlook on life is more cheerful and positive than the Indian. It is said of Nobunaga that, when he was about to embark upon his seemingly mad enterprise of pitting himself and his few thousand soldiers against the 40,000 forces of Imagawa Yoshimoto, one fateful day in May, 1560, he executed a Noh dance to the tune of a text which runs: "Man's earthly span is but fifty years, which, in the eternal scheme of affairs, is a fraction of a moment, and every man must die once—." The sentiment is

is not the sweetness of a baby which must weep every time her little will is crossed; nor is her gentleness the offspring of any slavish subserviency.

Let us look for a moment at the wife in the lower middle class. Often she courageously rears six or more children. While carrying a baby on her back she may be seen working at all hours, but always smiling, and at times crooning to the baby looking curiously over her shoulder. In addition to this she is usually responsible for the domestic economy of the house, which her husband invariably commits to her care because he knows that she is so capable. She it is, therefore, who holds the household purse, and she knows the value of things to the finest degree. She is abnegation personified, the Japanese wife. She is content with her home, her husband and her children.

Does she complain, curse the world or contemplate suicide? Not at all. She is your gentle, good-natured, amiable wife, perhaps described as a woman of the "old school." She is content with her life, her children, her husband, even her mother-in-law, not with the resignation of fatalism, but with the fortitude of one who takes her lot as a heaven-sent one, determined to make the best of it, going as far as she possibly can, and only stopping when she can no longer, that's all! Her type is preponderant in every city and village throughout Japan, it is the backbone of the Japanese Empire.

The unimaginable hardships, perils and dangers

which were the common lot of her ancestors for centuries on this volcanic island have bred in her an amazing power of endurance and of courage against odds, physical and spiritual. And this quality of hers, her soul or spirit, or whatever one calls it, manifests itself in various acts and lives of Japanese women, of which history furnishes many illustrations. There have been heroines noted for physical valor, even for martial exploits, such as the Empress Jingū and Hangaku; patterns of tender mercy and saintly self-sacrifice such as Empress Kōmyō; types of intellectual acumen such as Sei Shōnagon and Murasaki Shikibu.

There have also been historically notorious bad women, and even profligate women, traitresses and murderesses of the blackest dye, and in modern days, even daring nihilists plotting against the nation's august institutions. I am inclined to believe that there may be some subtle kinship between great acts of virtue and great acts of so-called sin, both tracing themselves perhaps to the common source of a keen, irrepressible spirit. Take that profligate lady-in-waiting Ejima at the Shōgun's court. Her amazing drunken orgies at Edo's best theater, amid the glittering company of a hundred maids plus her favorite actors, theater-proprietor, playwright and stage-manager and all, earned her spectacular downfall and left behind an unenviable notoriety as a female voluptuary of the worst type. Or another woman of an altogether different type, Kesa-gozen, who com-

mitted suicide to save her husband and her own chastity. Again, a gifted woman like Ono no Komachi, whose poems continue to shine in Japan's literary firmament as brightly as they did a thousand years ago. The essential difference between them is, I imagine, that the same overflowing and conquering inward energy bore varied fruits; in the case of the first woman a hectic conduct the world called profligacy, in the second woman heroic acts of self-sacrifice, and in the third the exercise of intellectual gifts. This makes it plain therefore that the Japanese woman is neither a weakling nor a brainless doll.

It is true that the legal and political status of Japanese women today is not equal to that of men. They have not the right to vote or to be elected to Parliament; they have civil disabilities so that they cannot marry without parental consent until they are twenty-five, etc. But they apparently do not wish to change as much as they desire other things. They are far too clever, or far too strong, to be hampered by mere legal or political disadvantages.

They have wings of imagination and resources with which they can leap the factious barriers, if they want. In recent years especially they seem to have realized the mistake of crying too much for civil and political equality with men. Can they have discovered fields wherein they think they can best fulfil their destinies? It is a long time since we last heard the representative women of intellect shouting

for political rights for women. There seems to be a fluctuation even in the political movement among women.

History shows that in ancient Japan, especially during the Nara period, women enjoyed perfect social and political equality with men. Between 592 and 770, during which sixteen Emperors reigned, no less than eight were Empresses, all of whom were celebrated more or less for religious piety, and literary and artistic accomplishments. The government under the female rulers, had an epochal influence on the development of arts, literature, and especially religion. In fact, the phenomenal progress made by Buddhism in the 7th and 8th centuries was due in a great measure to the pious hearts of many women like Kōken Tenno and her illustrious mother, Kōmyō Kōgō, or the consort of the Emperor Shōmu.

In 624 A. D., the 32nd year of the Emperor Suiko, the Buddhist ecclesiastics numbered 1,385, of whom no less than 569 were nuns. Later the Emperor Shōmu caused the great monastery of Tōdaiji to be built and at the same time the Empress Kōmyō founded the Hokkeji (nunnery). The state-endowed temples were constructed in the principal provinces, and the Emperor did not omit to build nunneries at the rate of one for each monastery. Such circumstances, together with the fact that the building of the great bronze Buddha of Nara owed its existence largely to the will of Kōmyō Kōgō, were indisputable evidence that the women of those days exerted an

almost decisive influence on the spread of the new religion. Then their patronage and encouragement of arts and letters had a stimulating effect upon the subsequent flowering of the arts and literature of the so-called Nara and Heian periods.

Later in the Heian period, as the Chinese and Korean learning penetrated Japan with their peculiar moral and ethical doctrines about women and their place in the universe, the position of women declined. The Fujiwara régime certainly contributed much towards the moral deterioration of Japanese women, though it undoubtedly served to produce many clever and accomplished of the sex.

During the Kamakura period Japan knew some political women of the type of Masako, the wife of Yoritomo, in Kwanto, and Bifukumon-in of the capital. They failed to make for as salutary an influence politically as might have been desired, though they left strongly-defined characters to be remembered in history. It was the Tokugawa régime that effectively sounded the knell of women's political rights. It is with good reason that the suffragettes of today regard the Tokugawa dynasty as the worst enemy the Japanese women ever had. The country was pacified under the central feudal government of Edo, under which every person from Shōgun to peasant had his fixed place in the political scheme, which it was the height of treason to try to alter by one iota. The women were put into the narrow box of social, ethical and political restrictions, in



All kimonos are sewn by hand

which their sole justification in life lay in the practice of the triple obedience—to their parents, their husbands, and, when old, to their children. In consummating this complete moral serfdom of women, the exponents of Buddhism and Confucianism played not an unimportant part.

Buddha, it may be remembered, treated the woman as a heinous creature with the face of a saint and the heart of a devil. Confucius was equally contemptuous of women, who in his eyes were not to be distinguished from fools and children. In 1638 the second Shōgun exterminated Christianity. Thereafter Buddhism, as an established faith, ruled spiritual Japan, while the liberal patronage of Kangakusha (Chinese scholars) by the Government led to the propagation of the Confucian moral doctrines so prejudicial to women's position on earth. These doctrines became the orthodox thought and conduct ruling the entire strata of society for two centuries.

Nevertheless, the Japanese women, groaning under such terrible injustice, had somehow managed to keep their souls from being quite numbed. Politically disabled, they took to the arts, poetry and other spheres of "womanly" accomplishments. Of such women the most representative were Ono no Otsū, the originator of the Jōruri music, and Izumo no Okuni, the founder of the Kabuki, world-famed Japanese dramatic art, both of which still continue today to please and enchant Japanese theater-goers. Space forbids us further to explore this interesting

field of inquiry, showing the gallant and phenomenal achievements effected by many Japanese women, even under the most demoralizing influence of the Tokugawa régime.

The Japanese women are therefore the fruit of a long and arduous evolution, having survived the ages of persecution at the hands of social and political tyrants, as well as the terrible agents of nature such as earthquakes, tidal waves, and volcanic eruptions. In other words, their temper has been sweetened by adversity, and their manners refined by the beautiful natural scenery in which they have been brought up. While tender and lovable to outward view, they have a heart of celestial fire within, able to bear, when the moment of trial comes, extremes of pain and hardship with a fortitude which one would never suspect from their apparently delicate constitution and their tender smiling faces.

A STORY OF THE RESTORATION

By far the most important and interesting event in the whole history of Japan is the Restoration of 1868, known as "Ishin" in Japanese. It draws a clear line of demarcation between Old and New Japan. The event is only 67 years old this year, i.e. 1934. Many a person who took an active part in the drama is alive, and thousands, nay, hundreds of thousands of people remember a vivid story of it, as they had it from their parents or grandparents who

lived through those eventful years. If the Emperor Meiji, born in 1852, were alive, as he might well have been, we would have been in the same era of Meiji or of the Restoration. The freshness of interest attached to it is therefore evidenced in a hundred ways. There is still a continuous flow of the Restoration literature, historical and biographical, as well as in fiction. The stage and screen never tire of reproducing dramatic scenes from the drama, and the scholars and historians sedulously engaged in making new discoveries about its cause and effect are legion.

A whole bureau made up of a number of erudite historians devoted for over 30 years to compiling an authentic *History of the Restoration* has not as yet completed its labors. Only quite recently the Imperial Household issued the *Life of the Emperor Meiji*, whose reign was closely identified with the Restoration and the half century of the "enlightened régime" that followed it. Mr. Ichirō Tokutomi's work *History of the Japanese People* is not yet finished, though 47 volumes of it have already been published up-to-date, comprising 30,000 pages. He had originally intended to write a history of the Restoration with the Emperor Meiji as its central figure, but in order to throw a better light upon it, he thought it advisable to go back to the warring period of the 16th century. All this evidences the paramount importance attached to the Restoration. It is the very key to the understanding of the contemporary history of Japan. If Japan is to be regarded as

a new nation, she must be said to have been born out of the tribulations of the Restoration. It was as vital to Japan as the American Independence was to the Americans, or the Renaissance, Reformation and Industrial Revolution put together were in European history.

Like every great event the Restoration is comparatively simple in its cardinal elements. In a word, it is the destruction of the elaborately-constructed political and administrative machinery called the Tokugawa feudal government, and the establishment in its place of the new rule of the Emperor. The Emperor had in reality never wielded the complete sovereign rights for more than 600 years, the actual power having been in the hands of military regents who ruled in the name of the Emperor, but often in spite of his will or pleasure. The Restoration meant, therefore, the resurrection of the direct Imperial authority, such as was possessed by the first Emperor, Jinmu, who performed his own coronation in 660 B.C.

Under the central authority of the Shōgun at Edo the country was divided into three hundred fiefs, each having its own sovereign ruler called Daimyō, subject only to the Shōgun's dictatorship. With the fall of the Shōgunate in 1868 these daimyō not only changed their allegiance to the Emperor, but voluntarily returned their territorial and other feudal rights to the Emperor and became the same as the humblest of his subjects. It was a revolutionary political earthquake in this, viz. that the whole of

the upstanding social and political structure, with its numerous roads and byways, houses, temples, parks, etc., were razed and a new city had to be built.

Who and what was it that brought about this destruction? First, we must know what it was that had been destroyed. So we will follow Mr. Tokutomi's example in going back for a brief moment to the warring time of the 16th century which produced the author of it, glancing down the two and a half centuries that had passed under its spell.

Out of the chaotic age of war and rumors of war three mighty generals emerged: Oda Nobunaga (1534-1582), Toyotomi Hideyoshi (1537-1598) and Tokugawa Ieyasu (1542-1616). Nobunaga conquered nearly all the lesser warrior chieftains who had stood in his way, and was in a fair road to making himself the first man in the Empire when he fell victim to the treacherous sword of Akechi Mitsuhide, one of his own generals. His successor was Hideyoshi, who is often styled the Napoleon of Japan, and regarded by some historians as great a general as Ceasar or Alexander. He had risen from the lowest origin, the son of a farmer, and began a samurai's career from the humble position of "sandal-bearer" to Nobunaga. Within 11 days of the death of his master, Hideyoshi destroyed Mitsuhide. The Empire had hardly recovered from its wonder and admiration for his spectacular revenge, when he started on his memorable expedition against the

powerful clans in the south. He made a clean sweep of the whole land, including the puissant warlords of Chōshū and Satsuma in the south and of Sendai in the north. Appointed Kwanpaku (Regent) by the Emperor, he conceived the ambition to conquer China, and he sent his ill-fated expedition to Korea in 1591. But before he had had time to withdraw all his troops he suddenly died in 1598, in his 63rd year, commending his young son, Hideyori, to the care of his generals, including Tokugawa Ieyasu.

Ieyasu had his own idea as to who should be Hideyoshi's successor. Soon he made it clear that he himself was to fill the place vacated by Hideyoshi, and not the young Hideyori. A series of complicated incidents was allowed to occur, and he manœvered matters in such a way that a big gulf yawned between himself and the adherents of Hideyori, culminating in the decisive battle of Sekigahara in 1600. (In this year, by the way, an Englishman named Will Adams arrived in Edo and was seen by Ieyasu.) Out of this battle Ieyasu emerged victor, the master of the situation. He proceeded forthwith to consolidate his position by destroying all those who were thought to be pro-Hideyori. In doing this he employed means fair and foul. At last he contrived to quarrel with Hideyori himself and attacked him twice at the Osaka Castle in 1614 and in 1615. In the second battle Hideyori and tens of thousands of men and women who were in the castle perished. That was the end of Osaka as a political

center, but the beginning of it as a great city of commerce and industry.

In 1603 Ieyasu was appointed "Seii Tai Shōgun" (Barbarians-Subduing-Great-General) and laid his political headquarters at Edo (the present Tokyo). He created an elaborate system of law and administration, the most intricate and subtle ever evolved, with which to control all the social and political forces. His laws were called "Hatto" or prohibitions, and they were enforced with drastic rigor. The daimyō were divided into two kinds, "Fudai" (his own vassal daimyō) and "Tozama" ("outside" daimyō who had surrendered or supported him after the battle of 1600). He gave the "Fudai" all the best fiefs and vested them with high offices in the government, and the "Tozama" he relegated to the farthest nooks of the Empire or surrounded them with fiefs of the "Fudai" daimyō.

The Imperial capital of Kyoto was encompassed by the "Fudai" daimyō, and the office of Shoshidai (Shōgun's minister) was established near the Imperial palace—ostensibly to protect the palace but in reality to keep it from doing anything prejudicial to Edo. The court nobles of Kyoto must never meddle with political affairs or any daimyō visit the Imperial court! It seemed an extraordinary act of disloyalty for a mere warrior subject to impose on the Imperial court such rules and prohibitions, but at the time it evoked no wonder, so undisputed was the power of Ieyasu. Thus he had either destroyed or put under

his control the three of his most potential adversaries, namely, the Toyotomi adherents, the outer daimyō and the Imperial court. Now at last he breathed a sigh of relief !

However, one day in January in 1616 he started on a hawking expedition, and on the way a certain tea-master of Uji told him that fried tai-fish was the great craze in Kyoto, and Ieyasu accordingly ate fried tai at dinner. Either it disagreed with him or he ate too much of it. A severe stomach-ache followed. He was seen by the best of physicians, of course, but took none of the medicine prepared by them. He only took the nostrum of his own preparing. He grew worse and worse but would have nothing but his own favorite quack medicine. On seeing this his son, Hidetada, alarmed, caused one of the physicians to say to him that his nostrum, though good for young people, was a bit too strong for old persons and might poison him. Whereon the angry Shōgun banished the poor doctor to a distant province. In March the Emperor sent him a special envoy with an august message vesting him with "Dajō Daijin," the highest title the court could give, when the patient, despite his grave condition, dressed himself in a ceremonial robe and received the Imperial envoy in reverential manner. On March 17th he died, 75 years old, less than a year after the Toyotomi's were destroyed. There has been a custom in Tokyo till recently of barbers and hair-dressers resting from work on the 17th of every month, which,

it is said, was derived from the fact that the Edo barbers regarded Ieyasu as the "head" of the country, and refrained from touching all human heads on the day of his death. The remains of Ieyasu were buried with great pomp at Nikkō, whose splendor in art and natural beauty remains till today the fit monument of this wisest of men Japan has ever produced.

Iemitsu, the third Shōgun (1623-1651), Ieyasu's grandson, did much to consolidate the foundation of the Tokugawa régime. On taking over the reins of government he declared to all the daimyōs: "Whereas my grandfather treated some of you as his comrades, as he rose from among your ranks, I am Shōgun by my own birth-right, so that I shall treat you all as my vassals. Those not liking such treatment are at liberty to dispute it in war." The daimyō, Tozama and all, were frightened out of their wits and swore their allegiance to the Shōgun.

The fifth Shōgun (1680-1709), Tsunayoshi, was a learned fool. He was a diligent and clever scholar when young, but after he became Shōgun he developed a most capricious and superstitious heart and became very cruel, especially to human beings. He was, however, excessively humane to animals, especially dogs. Born on a "day of the dog," and lacking in male issue, he thought he could have a boy by being kind to the dogs and other animals. Many people were killed, exiled and otherwise punished for being cruel to the dogs which multiplied

in Edo like the locusts in Egypt. Anomalous as it might seem, Tsunayoshi's absurd government synchronized with the Genroku, an era of art and culture, unparalleled in Japanese history. It was also an age of luxury and pleasure. Great masters arose in every branch of art. Kōrin, the greatest name in painting and in the lacquer craft, was a man of this era, so was Chikamatsu Monzaemon, the Japanese Shakespeare. The stage was represented by Danjūrō, the greatest actor ever born in Japan, and the song music written then by Takemoto Gidayu has become a synonym for that school of music. Tannyū the painter and Jingorō the wood-curved, Bashō the greatest haiku poet and Ekken the moral teacher, along with a host of others famous in the history of arts and culture thrived in this age. Above all, the Genroku era is famous for the revenge of the forty seven rōnins* which took place in 1702.

The eighth Shōgun, Yoshimune (1716-1745) was another astute ruler, who, with the first and the third Shōguns, makes the distinguished trio in the whole line of the fifteen Tokugawa Shōguns. During his reign the prestige of the Tokugawa régime reached its apogee. After his death the sun began rapidly to go down till it reached the nadir in the time of the 11th Shōgun, Ienari. What was the trouble? The peace and luxury at home and want of stimulus from outside were direct causes of the loosening of moral

* Rōnin—an unattached knight; a knight errant in search of a lord to serve.

fibres in men of the governing classes. They gave themselves up to the pursuit of pleasure. The men in the Shōgun's court became effeminate, the samurai weak, and the officials corrupt. Laws were enforced with severity but there were enough loopholes through which they committed all sorts of abuses. The scholars and preachers talked of noble moral doctrines, but their practice was a different story. On the other hand, the rōnins multiplied and the rich plebeians grew richer and before them the samurais metaphorically crawled and cringed. Swords and spears were treated as articles of ornament, the steels being red with rust though the scabbards shone with jewelry. The coats of mail and steel helmets were secure in godowns, or in the warehouses of pawnshops. The word "daimyō" became a synonym for "ass", and the Karō (chief retainers), Toshiyori (elders) and other high retainers rotted in their well-paid sinecures. They had practically become robots, the real business of the government being attended to by low-class officials who oppressed and squeezed the people dreadfully.

The finances of the Edo Government went from bad to worse. They sought a remedy by debasing the coins, which heightened the prices. They increased the taxes on necessities. The farmers were now in a desperate plight; they sold their farms and even their daughters in order to pay the taxes. Cries of despair and anger rose everywhere. Then occurred famines, fires and earthquakes, and at last many

rice riots of which the gravest was the "Ōshio" outbreak of 1838. It was followed by sixteen years of hectic reform and counter-reform in which laws of a Draconian severity alternated with the expedient rule of "drift." Then the nation was shocked to find Commodore Perry with his "black ships," rapping at its closed door.

Imagine the consternation which spread over the country. In the early days of Nobunaga and Ieyasu the foreigners were not total strangers. Then suddenly their entry was forbidden, and the people completely forgot their existence. So the appearance of Perry and his crew at the very door of the Shōgun's capital was like the sudden apparition of some fearful monsters out of the bowels of the sea. The Edo rulers endeavor to "shoo" them, bidding them retreat to Nagasaki and wait. But they will not go and threaten to walk straight to the Shōgun's Palace. The officials are dumbfounded. Now, where are the guns and swords? Of a sudden all the curiosity shops in Edo enjoy an unprecedented haul of business, because of the enormous demands for guns, swords, helmets and coats of steel and warlike implements of all kinds.

The Edo officials who had hitherto treated the Imperial court as of no account, now consulted it as to what should be done—a sign of weakening of the Tokugawa government! The provincial daimyōs, seeing a sign of the times, began to visit Kyoto and talk with the court nobles—yet another sign of de-

cline in the Shōgunate discipline. The powerful "outside" feudatories which had been excluded from the Edo government now began to hold conferences and openly discuss political problems, which until then had been none of their business. They saw in this critical situation the opportunity they had long awaited to get into the favored circles of the central government. Those clans had at first no wish to destroy the Tokugawa government; all they wanted was but to have a finger in the administrative pie at Edo. But that was the beginning of the end of the Shōgun's régime. As the difficult problems multiplied, and the helplessness of the Shōgunate went from bad to worse, they came to know that the Shōgunate was like a house of cards ready to fall at the lightest touch. So came about the alliance of the two powerful southern clans—Satsuma and Chōshū—which had been at loggerheads—and joined by the two other clans of Tosa and Hizen, they began systematically to work for the destruction of the Shōgunate.

The most dramatic chapter in the book of the Restoration has now begun. Kyoto has become a central stage of activities for various clansmen and emissaries of Edo. A veritable *mêlée* is enacted day after day. Assassinations, robberies and incendiarism are the order of the day. Street fighting is seen very often, and women and children never dare go out after dusk. A sword flashes out of the darkness at the street corner, and down falls with a

sickening thud the head of a man. Last night the victim was an officer of the Imperial Court, and tonight it is an emissary of Edo. Restaurants and hotels are attacked by men in black, in search of the heads of their adversaries. Brothers have to fight; fathers and sons quarrel as they espouse different causes.

The background of it is beautiful and romantic. Kyoto with its clean symmetrical streets, its lovely scenery and gorgeous temples, its alluring geisha and numerous shops of beautiful things, are too great a temptation for many of the young rōnins who have come from all parts of Japan. Charged with dangerous missions, and always carrying their lives in their hands, these men of hot blood and reckless temper often seek in a night of hectic revelry the oblivion of a day of blood-curdling adventure.

In Edo was the same reign of terror. Instances of rōnins in half-masks breaking into the houses of the rich, "requesting" contributions towards their loyalist or Shōgunal causes, as the case may be, at the point of their swords, were as frequent as offences of arson and assassination. The worst tactics of the Shōgun's enemy was to attack foreigners, thereby making things difficult for the Government. At last appeared the strong Premier, Lord Ii, who signed treaties of commerce with the foreign nations against the Imperial will, and committed that most atrocious massacre of the many famous loyalists in 1859. For all this he had to pay with his own life, being assas-

minated near Sakuradamon (Tokyo) in March of the following year.

Thrilling events followed close on the heels of one another, and just 16 years after the coming of Commodore Perry the Tokugawa feudal government fell, as the 15th Shōgun, Yoshinobu, tendered his resignation to the Emperor, praying His Majesty to take over the government of the State, which His Majesty was "absolutely determined" to accept.

HOW JAPAN IS RULED

At the head of Dai Nippon Teikoku, or the Imperial Japanese Commonwealth, is the Emperor, who, "sacred and inviolable," reigns over the Empire with a power absolute and unquestioned. Spiritually he is the father of the Japanese family. Politically he can do no wrong. While abiding by the Constitution and the Imperial Family Law, he is above the touch of the law, still more is he beyond the criminal law. All laws and ordinances are issued by him, but countersigned by the Ministers of his Cabinet, who are responsible for any act done in the name of His Imperial Majesty. While His Imperial Majesty has a personal name, Hirohito, his subjects have no occasion to use it because there is only one Emperor of Japan, descended from an unbroken line of succession dating from the first Emperor, Jinmu Tenno. All his predecessors are Imperial ancestors, and the reigning Emperor is undivided.

Under the Emperor there are various organs of government, directly answerable to him: the executive, the legislature (the Diet consisting of the House of Representatives and the House of Peers), the Judiciary, and the Army and the Navy. The nation remains satisfied with the traditional interpretation of the Constitution which vests the Army and the Navy with prerogatives denied to other branches of the Administration; both have authority directly received from the Emperor, and in practice the spirit of harmonious co-operation with the Cabinet has always been maintained.

Besides, there is the Privy Council—an advisory body to the Throne, made up of 24 members, mostly veteran statesmen and erudite persons of unblemished personal character. Among the close personal advisers of the Emperor, however, there are at present two distinguished men. One is Prince Saionji, the last of the Genrō (elder statesmen) who played a distinguished part in the constructive period of the Meiji government, and whom the Emperor makes it a rule to consult when entertaining important decisions, such as the appointment of Premiers. The other is Count Nobuaki Makino, the Lord Keeper of the Privy Seal, whose duty it is to “advise and assist the Emperor at all times.”

The administrative mechanism under the august Emperor is so well organized that one element of it, however apparently powerful, can never in itself be sufficiently strong to run affairs in their entirety, but

even the weakest element may in an emergency show such incredible power as to overwhelm the Government. There is on the whole as good a measure of political justice in Japan as there is in any country where political justice is the boasted heritage of centuries.

But Japan at present finds herself politically in a somewhat abnormal condition, generally described as "exigent times." The extraordinary events of the past few years, beginning with the Manchurian Incident of 1931, followed by the establishment of the independent Manchurian State in 1932, and Japan's secession from the League of Nations in 1933, have culminated in the formal adoption by Manchoukuo of imperial form of government (March 1934) under the new Emperor Pu-Yi. The reign of these "exigent times" in the Far East is considered likely to last for some time yet. It is inevitable that at such a time Japan should present a political situation that can only be described as exceptional. Thus the country is governed at present by a so-called National Cabinet with Admiral Keisuke Okada as Premier.

We will now briefly survey the history of the political parties with a view to a better understanding of the present situation. For the genesis of the Constitutional régime and of the political parties, we must go back to the beginning of the Meiji era. While much has been borrowed from the Western models, Japanese politics have followed a course of development peculiar to her conditions which is

essential to an analysis of the present situation.

In 1868, the Emperor, on taking the reins of government, declared the five charter oaths:

"1. Extensively represented councils shall be called, and all measures decided according to public opinion. 2. The upper and lower classes shall unite in carrying out all public enterprises. 3. All people, both civil and military officers down to the common people, shall enjoy equality of opportunity and have no cause for discontent. 4. Old futile manners and customs shall be abolished in favor of the fundamental principles of righteousness. 5. Knowledge and wisdom shall be sought in all the nations of the world, so as to lay the Imperial régime on a strong foundation."

These were no political platitudes. They were revolutionary in nature. Only a few years before men were executed for the "crime" of commenting on the Government's policy. Till the very day the charter oaths were made public the lower classes, so-called, had no political rights, still less the social privileges enjoyed by the upper. Foreign intercourse was taboo, but now it was encouraged with Imperial sanction. In article 1 was distinctly seen the promise of a representative government. That these Imperial oaths were no idle words was dramatically demonstrated by the breathless succession of reforms and innovations which were carried out in the early years of Meiji. Old customs and manners were ruthlessly destroyed; students and officials, and even high

dignitaries of the Ministerial rank, were sent abroad in search of new knowledge: the topknots were cut; freedom of faith granted; the wearing of the two swords was prohibited, as was the old institution of taking personal revenge; posts and telegraphs introduced, railways laid and with them the foundation of modern industrial Japan.

No change was more revolutionary than in the internal machinery of the government. The old officials of the Tokugawa—with their “elders” and “younger elders” and all the rest had to go, supplanted by a new vigorous race of young officials recruited from among the lower ranks of the samurai. Merit and character were made the criterion of worth, not the family name or the ranks inherited.

For all that, it was inevitable that the best positions in the new government should be monopolized by samurai of those clans which had done most to destroy the Tokugawa régime. Presently the voice of discontent began to be heard from those excluded from participation in the government, or who thought themselves scantily rewarded. There was indeed some cause for complaint, for the new rulers who had risen from the ranks, having tasted the luxury of power and authority, were naturally tempted to gloat over their trophies and prolong their feast as long as possible. “These new young officials,” said the malcontents, “carried themselves with as much pomp and pride as the former daimyō. They ruled with iron hand, they feasted like lords — worse than

the worst dictators of the Tokugawa autocracy." They thought they had been helping in the cause of the Imperial régime against the Tokugawa tyranny, but the new government was the government of the Satsuma and Chōshu clansmen, not of the Nation. Down with Sat-Chō government! Such became the byword of political malcontents, and they started a campaign for the speediest fulfilment of the Imperial promise regarding the promulgation of the Constitution and the opening of the Diet.

Such was the movement started by the more rational and law-abiding of the "champions of people's right." The more impatient and reckless of them favored what looked very much like direct action, and these, resorting to physical valor and the sword, wrote some dramatic pages in the otherwise peaceful history of the early Meiji era. Thus in 1874 Etō Shinpei of Saga, a former Minister of the Imperial Cabinet, rose in rebellion in his native province. The years 1876 and 1877 were most plentiful of such rebellions. In 1876 there broke out in Kumamoto the so-called Shinpūren riot, and it was quickly followed by the riot of Akizuki in Fukuoka, and that of Hagi in Yamaguchi prefecture. At last in 1877 occurred the major Kagoshima rebellion, led by the great Saigō Takamori, which resulted in more than 50,000 casualties on the Imperial (6,843) and rebel sides.

Deplorable as these successive rebellions were, there was little doubt that they had helped in an



Imposing new Diet building seen through
a feudal castle gate

indirect way to hasten the development of popular government in Japan. In 1881 the late Count Itagaki of Tosa formed the Jiyūtō (Liberal Party) and in the following year the late Marq. Ōkuma of Hizen formed the Kaishintō (Progressive Party). These two parties, after several changes in name and membership, involving many splits and amalgamations, etc., have developed into the two major parties of today, Seiyūkai and Minseitō respectively.

In 1889 the Constitution was promulgated with great ceremony when all Japan and his wife took a national holiday. In 1890 the first election took place to return members of the Diet, and in the following year the first Parliamentary session was held. All this progress, be it remembered, was achieved in spite of the wishes of certain of the great builders of the Meiji government who would fain have kept the privileges of the Sat-Chō government to themselves and to their confidants.

In the first few years of the Parliamentary régime the Government spared no effort to prevent the opposition members from growing too strong. Whenever the Diet showed any sign of opposing the Government it was promptly dissolved, sometimes without the Government providing so much as a reason for dissolution. It was in 1898 that the first party Cabinet in Japan was formed with Count Ōkuma as Premier, and Count Itagaki as Home Minister, and Mr. Yukio Ozaki as Minister of Education. Mr. Ozaki is the only member of this memorable "Ōkuma-

Itagaki Cabinet," who survives today. But owing to the severe pressure brought to bear upon it by the Government agents, it lasted for four months only to be replaced by the ultra-conservative Yamagata Cabinet.

Yet it was apparent that the tide of popular enthusiasm for representative government was rising high and irresistible. Many of the Meiji statesmen gave way step by step, till some of them, seeing signs of the times, capitulated. Thus, in 1900, Prince Itō "descended into the political arena," forming the Seiyūkai out of the members of the old Jiyūtō. He had had some bitter experiences at the hands of the political parties, and was convinced that he could not run the government without the aid of a party representing the popular will. Prince Katsura had the self-same experience and conviction. Directly he had resigned his Premiership amid the roar of public indignation against his recent high-handed measures, he formed the Dōshikai, with a number of men recruited from the small parties formerly affiliated with the old Kaishintō. This was in February 1913, and in the autumn of the same year he died, leaving the party to be led by the late Count Katō who changed its name to Kenseikai, which has since been re-named Minseitō.

At last, in 1924, the universal franchise was adopted—the realization of a political dream of more than half a century old.

As for the Seiyūkai, Prince Itō bequeathed it,

while he was alive, to Prince Saionji, who in his turn resigned its leadership in favor of the late Mr. Hara, after whom it passed by turns to Mr. Takahashi, to the late Baron Tanaka, then to the late Mr. Inukai and finally to the present Mr. Suzuki.

THE YEAR NAMES IN JAPAN

The Japanese use three methods of counting the years. First, that of computing from the coronation of the first Emperor, Jinmu, in 660 B.C., by which we are now (1934) in 2594. This style is employed only on formal occasions. Next, we are adopting in an increasing degree the Christian era. But the usual practice is to use the "nengō"—year-name. That is, we dedicate one year-name to the reign of each new Emperor. We are now (1934) in the 9th year of Shōwa, that is, the 9th year in the reign of the present Emperor. "Shōwa," means an "era of enlightened harmony."

The first Emperor to inaugurate the practice of computing the years of the succeeding Imperial reigns by different year-names was the 36th Mikado, Kōtoku Tenno, who called the year of his coronation (645 A.D.) Taikwa or Great Enlightenment. Until then the years had been counted as dating from the Emperor Jinmu. Kōtoku was also the first ruler to change the year-name more than once in his lifetime. In 650 A. D. he saw a snow-white pheasant descending over his palace, and, wishing to retain the good

luck thereby symbolized all through his reign, he changed the name of the era into Hakuchi, "white pheasant." Most of his successors imitated Kōtoku Tenno by at various times changing the year-name.

It is the natural desire of every person to improve his chances if he has been unlucky in the past. As we wish to begin each new year with a fresh record, so did our old Mikados wish that their reigns might mark an epoch in the history of the nation as a lucky, prosperous one. Therefore, if something epoch-making happened, they wished to change the name of the era so that the particular year might prove the beginning of the epochal reign thus suggested. Again, if any year proved a particularly unlucky or disastrous one, such as that in which the Emperor lost his son, or a great earthquake, drought, pestilence or famine occurred, he might wish to end the reign of unhappiness by ending that era and substituting for it a lucky one. It is in the same spirit in which we cut time into smaller divisions of centuries and decades, wishing each division to be marked with something significant or auspicious that they so frequently changed the year-names.

The Emperor who changed his eras most often was the 96th Emperor, Godaigo. He was noted for his misfortunes. In his reign of 22 years (1318-1339 A.D.) he changed the year-names no less than 9 times. Next in order was Kōmei Tenno, father of the Emperor Meiji. He changed the eras 6 times, namely, Kōkwa, Kaei, Ansei, Man-en, Bunkyū, Ganji

and Keiō. We all know what an eventful and unfortunate career Kōmei Tenno led. He was, if we may be allowed to use such a term, one of the victims of the Restoration, or the most precious of the sacrifices made on the altar of the greatest political change his country ever made. His life was an unhappy one in more senses than one. Each year brought shocking events which might have broken the stoutest spirits. In the 6th year of Kaei (1835) Commodore Perry came to Uraga. This gave a terrible shock to the whole country, and the name of the era at once changed to Ansei — "Peaceful Reign." The new year-name proved a grave misnomer, for Perry came again in the following year, and in the 2nd year of Ansei occurred the great earthquake of Edo. It was as severe as that of 1923, and killed over a hundred thousand people. In the 3rd year of Ansei, the Emperor had to let his sister, Princess Kazuno-miya, go to the then despised Edo to be married to the young Shōgun. So it continued; each year of Ansei was more fruitful of what appeared national calamities than the one before, till in 1860 he changed Ansei into Man-en, which also brought so many unlucky events that the Emperor changed it again in less than one year in favor of Bunkyū. Bunkyū continued less than 3 years, when it was supplanted by Ganji, which in turn and within one year was changed to Keiō.

But the year in which the name of the era was changed twice occurred in 749 A. D. In that year

—the 21st year of Tempyō—Emperor Shōmu was so delighted to receive for the first time a gift of real gold presented from the province of Mutsu, that he renamed his era “Tempyō-Kampō,” the word “Kampō” meaning “gratified with the golden treasure.” That was in April, and in July the Emperor changed the era again to Tempyō-Shōhō, “surpassing the golden treasure.”

It was Emperor Meiji who, on ascending the throne in 1868, put a stop to this ancient practice of frequently changing the year-name. Moreover, by special ordinance, he decreed that each Emperor should use but one year-name, beginning and ending with his reign.

CHARACTERISTIC JAPANESE ACCOMPLISHMENTS

¶ What is the “Noh” Drama?—
Origin and History — “Noh”
and Buddhism—Tea Ceremony
—Flower Arrangement—Waka
—Haiku—Calligraphy—The Ka-
buki Drama—Education

CHARACTERISTIC JAPANESE ACCOMPLISHMENTS

THE things we would like to show visitors to these shores are many and various. First, we would mention Mount Fuji, cherry blossoms, the giant Buddha of Kamakura; then the temples of Nara and Nikkō, the lovely scenery of Hakone, Kyoto and the Inland Sea; the colorful streets of Ginza and Dōtonbori, and the great snow-capped ranges of the Japan Alps, the hot springs and the pine-clad seashore; the fans, the silks and porcelain and ivory work of all sorts. But these are obvious things; you have but to see to appreciate them. There are many others which we would like to have overseas visitors know and appreciate, the charms of which, however, do not lie on the surface but require some inquiry or study before they are appreciated.

There is, for example, the Japanese sword, which the connoisseurs agree is the most trenchant in the world. Originally introduced from China, the art of the swordsmith attained a degree of skill in Japan which has never been equalled. This belongs to the realm of arts and crafts which opens out a vast field

comprising sculpture, painting, architecture, wood-carving, metal work, lacquer ware, cloisonné enamel, ceramic art, wood-block printing, doll-making, etc., in all of which the Japanese craftsmen have shown extraordinary skill.

There are the inner springs of thought and culture of which these crafts may be said to represent the outward manifestations. To get at them we must pay some attention to such polite accomplishments as the tea ceremony and flower arrangement, Noh dance, Waka and Haiku poetry, calligraphy, etc. These civil accomplishments are not unrelated to the military culture promoted by the aid of Kendō (art of the sword), Jūdō, etc., of which the inner spirit is Bushidō. All these arts, cultures and accomplishments had their sources traceable to Buddhism—the religion of peace and harmony which abhors war and the killing of any life between heaven and earth. Our only regret is that the space at our disposal bids us be very brief on each subject.

WHAT IS THE “NOH” DRAMA?

The word “Noh” (能) in what we call “Noh drama” means “ability,” “talent,” or “accomplishment.” Thus, when we speak of the playing of the “Noh” of a hero or goblin, we understand thereby the playing of the “accomplishment” of a hero, etc. In life it is often difficult to determine how much of our daily conduct is part of life’s real business or

mere acting. Etymologically, therefore, the "Noh" means dramatic or theatrical acting. But the "Noh" is really a stage drama of an antique type, different from any other form of dramatic performance, East or West. Some scholars compare it with the old Greek drama. But whatever analysis or explanation one may make, the "Noh" must be seen to be understood. The novice will find it hard. But even a casual spectator will not fail to perceive there is something deeper in it than is seen, an inner meaning which needs careful study to grasp. Its charm will grow on deeper acquaintance, but it is a mystic, weird sort of charm, inexplicably linked with the world of goblins, the dead, the past.

The characters in every "Noh" drama are divided into two kinds, namely, Shite (principal) and Waki (assistant), or title rôle and subordinate rôle. This broad division suggests the characteristic idea of host and guest, or master and servant. However numerous the players be, there are always the Shite and the Waki, but they may have Tsure (companions) and Tomo (followers). There is an orchestra, using four instruments—two hand-drums, one placed on the left shoulder and the other on the left knee; another drum beaten with a pair of sticks; and a flute. The musicians form a row in the background with a number of singers, or rather reciters, forming the Chorus, who loudly chant the recitative, keeping time with the music, and the actors regulate their steps and gestures accordingly.

ORIGIN AND HISTORY

The origin of the "Noh" is lost in antiquity. It may be traced perhaps to the dancing of priests, or quasi-priests, performed in a temple, for the propitiation of the deities. It was more of a religious ceremony than sheer amusement, but as the years passed, the idea of entertainment came to predominate till it was treated as an elegant form of entertainment for cultured or aristocratic tastes. The "Noh" reached a high stage of development during the Ashikaga period (1335-1573) in which many skilled "Noh" actors were liberally patronized by the Shōgun; and they performed their "accomplishment" on the occasion of state ceremonies as well as for entertainment. Later in the Tokugawa period the "Noh" actors attained the zenith of their social influence. This was due to the liberal patronage of the succeeding Shōguns, and the "Noh" was regarded as an essential part of the liberal education of every accomplished warrior. It was in those golden days of the "Noh" actors that some of them were appointed to high posts as players in the Government.

Of the many "Noh" actors who thrived in those days the most distinguished were the founders of the four schools,* namely, Kanze, Hōsho, Konparu, Kongō, and their descendants continue to wield wide influence in the society of "Noh" acting today.

* Other schools such as "Kita" and "Umewaka" were established later.



A "Noh" actor impersonating a female rôle

A stage scene of the classical "Noh" drama

The "Noh" is distinguished from other forms of dramatic art by its peculiarly ceremonious style of acting and the difficult literary language in which the plays are written, so that none but the cultured can really understand and still less appreciate it.

"NOH" AND BUDDHISM

The "Noh" stage presents a striking contrast to that of ordinary theaters. It is much smaller, and has a roof within the roof of a house, due probably to the fact that the "Noh" was originally performed out of doors. The gangway leading from the green room to the stage is called "Hashi-gakari," or the "bridge-pathway." It has little or no scenery except the picture of a large venerable pine at the back of the stage. The actors wear elaborate costumes, and sometimes masks. Every gesture is consecrated by old tradition, so that the "Noh" acting may seem at first to lack in anything like natural or spontaneous movement. It takes long and diligent study to become able to recognize the degree of skill or points of excellence shown by different actors.

The subjects treated in the "Noh" drama are comprehensive. Many of them were handed down from mouth to mouth by master actors for generations until they came to be written. There are stories about gods and goblins, kings, queens, warriors, and merchants, mechanics, farmers, fishermen. Because probably of the great vogue they had won during

the ascendancy of the military class, the tales of warfare are numerous. All through the dramas pervade the Buddhistic sentiments, so that many of them may more appropriately be called Buddhist dramas. The spirit of nationalism is also discerned in some of them. But aside from the Buddhist influence which unmistakably colors almost every play, the "Noh" may be regarded as a peculiar, even original, product of the Japanese mind, and is closely allied to the literature and nearly all the fine arts of Japan. Indeed, all the dramatic and musical arts of Japan, as they are known today, have been considerably influenced by the "Noh" drama, but while other branches of histrionic art have more or less changed according to the changing fashions of life, the "Noh" drama remains practically in the same austere style as it was centuries ago. Therein consists the weird and incomprehensible, but to the initiated, the irresistible, charm of the "Noh."

Students of the Noh are recommended to read one of the following books:

T. Nogami's *Japanese Noh Plays* (issued by the Board of Tourist Industry), Fenollosa's *Noh or Accomplishment*, and Waley's *The Noh Plays of Japan*.

TEA CEREMONY

This is, like virtue itself, both extremely easy and profoundly difficult to understand. One can make a most abstruse metaphysical study of it, or



Tea ceremony (Chanoyu)

state it in simplest language. To drink tea, you might say, is the easiest thing in the world for which one does not require to take lessons. But how many young ladies can serve as the perfect hostess at a tea-party made up of an élite of lords and ladies?

Any man or woman can put on clothes without the aid of ceremony, but to be a well-dressed man or woman is a different matter.

Tea, strictly speaking, is not a necessity. "It began as a medicine and grew into a beverage." It involves a question of taste and of ceremony, that is, a way of preparing and drinking it. Shall one sip it as one does wine, or gulp it as one does water? What is the best environment for enjoying a cup of tea? Obviously with congenial friends. Then how shall one treat the friends and in what manner? These and other questions are answered by the Tea Ceremony that gave rise to the Art of Tea.

One day a certain dilettante asked Rikyū—the greatest master in the Tea Ceremony—to let him into the secrets of tea-making in winter and summer, and he replied as follows: "In winter you must so arrange the tea-room as to make it appear warm, and in summer to appear cool. Put the charcoals in the brazier so as to make the water boil well and prepare tea so that it tastes well." Whereupon the man said: "That is what everybody knows already." Rikyū replied, "There is no other secret. If there is a man who not only knows this but actually does it, I will go and become his pupil."

There are fundamentally two schools in the Tea Ceremony—what I would call luxurious dilettantism and natural aestheticism. There have been numerous misguided persons since the day of the Ashikaga Shōguns who saw in the cult of tea something to indulge their blasé, epicurean spirit. Tired of the simple pleasures of life, they sought the exquisite refinements of taste beyond the reach of ordinary mortals. Thus, they reproduced a quiet and rural atmosphere amid the refinements of an urban court, spent thousands of yen upon a single tea bowl. Rikyū himself seemed, in his latter days, to have fallen a victim to this exquisite dilettantism, for as he grew in wealth and power, he seemed also to grow in covetousness till he incurred the wrath of the great Taikō and was condemned to death. As Okakura Kakuzō truly says, "Teaism is a cult founded on the adoration of the beautiful among the sordid facts of everyday existence.—It is essentially a worship of the Imperfect." Again as the same writer observes, "It represents the true spirit of Eastern democracy by making all its votaries aristocrats in taste."

There is a Tea Ceremony in the West as in Japan—as much in the afternoon tea-party held at every English home as there is in the sukiya, or the Japanese tea-room. Lord Chesterfield in his "Letters" has written much on the art of the Western tea ceremony, but his views are cynical, by no means half as profound, aesthetic or humanitarian as those

of our tea masters. There is religion—that of Zen—in the Tea Ceremony, instead of mere social virtue or the art of pleasing.

FLOWER ARRANGEMENT

Ikebana—the art of “making flowers (and trees) live”—which is commonly called Flower Arrangement, is a sister art of the Tea Ceremony, for it is also the offspring of Buddhist religion. “Our legends,” says Okakura Kakuzō, “ascribe the first flower arrangement to those early Buddhist saints who gathered the flowers strewn by the storm and, in their infinite solicitude for all living things, placed them in vessels of water.” And then they must have placed them before the shrine of the Buddhas.

If the arrangement of flowers in a vase is at all artificial it is imperfect, and, according to the canons of ikebana, ascribed to be the work of one who has perverted vision. The crux of flower arrangement is the love of flowers in their natural state. Take the cherry blossoms, for instance. Their natural life is perhaps ten or twenty days, but the vernal gale, the enemy of the blossoms, will often blow them away soon after they are open, thus cutting short their life by ten days or more. If, however, you take a few branches and put them in a vase, they will keep much longer than they would on a tree. In the alcove thus embellished, the rules of ikebana demand that you hang up a kakemono, viz. a hanging scroll

showing perhaps a cherry grove or a landscape — the appropriate background for the blossoms. The flowers are part of the picture or the picture part of the flowers. Thus in the room wherein you are sitting is shown a beautiful landscape, almost as you would see in nature herself.

There are over a dozen different schools, each claiming some points of excellence in its favor. Broadly speaking, however, they are divisible into the natural and artificial schools, the natural emphasizing the imitation of nature and the artificial the showing of flowers to the best advantage, even at the sacrifice of being natural.

As every tea-room has an alcove of which a hanging scroll and a vase of flowers are part of the decoration, one learning the Tea Ceremony is generally led to study Flower Arrangement. Though its general rules and principles may be acquired in a short time, it takes years of study and practice to master the art. It need hardly be said that every floral tree at all possible for the vase has been thoroughly studied from almost every point of view, especially from that of æstheticism and poetic appreciation of the phenomena of nature.

Referring to the cherry blossoms again, as an example, it is a point generally accepted that the methods of arranging them differ according to the use and occasion to which the room is to be put. For a convivial occasion spreading branches are preferred, so that the vase would appear to be over-

flowing with a profusion of blossoms as in a spring garden of cherry blossom. But for a private room where you wish to sit in a serene mood like a monk in contemplation, the branches bearing buds ought to be chosen for the top, with a few blossomed twigs forming the lower region near the mouth of the vase. It would thereby symbolize a mountain scene, with blossomed trees in the valley below and the buds higher up in the branches. There are hundreds of do's and don'ts, forming written and unwritten rules of the flower arrangement, each of which deserves to be diligently learned. In short, the art of floral decoration, as embodied in the ikebana, has reached a stage of perfection of which one can hardly form an adequate idea, without a deep and long study of the art.

WAKA

Waka is the principal form of Japanese poetry, consisting of thirty one syllables, without rhyme, arranged in five lines of 5, 7, 5, 7, 7 syllables. Although there are other forms, such as longer poems, still shorter poems and Chinese verses, the Japanese poetry so-called is generally taken to mean "Waka."

The origin of the waka is bound up with the mythology of the deities, and Chamberlain admits it to be one of the original productions of the Japanese mind. If it is short, one may ask what genuine poem is not short? The longest poem one can cite, be it Milton's "Paradise Lost," or Browning's "The

Ring and the Book," is composed of lines and couplets, and the soul of poetry, as the Japanese believe, is in brevity as well as in the music of words. When you consider that such a beautiful line as

"How sweet the moonlight sleeps upon this bank!"

is hardly one third of the length of a waka, you may form an idea of the infinite possibilities of which the waka is capable. Out of the many poems one has learned by heart, how many of them will come back to one's memory in the length and breadth of one complete poem? Even from so famous a poem as Gray's "Elegy," do we not think at a time of one or two stanzas only, such as that beginning with "The boast of heraldry—," or "Full many a gem of —"? Then a waka is enough in length for all practical purposes both for expressing and producing emotions.

The masterpieces of olden poets and poetesses are preserved in anthologies, seldom in collections of individual poets, and of these the oldest and the most valued is the *Manyōshū*, or "Collection of Ten Thousand Leaves," compiled by Imperial order in the Nara period (early 9th century). After *Manyōshū* the most famous anthology was the *Kokinshū*, also compiled by Imperial order in the Heian period (10th century). The *Manyōshū* poems are characterized by directness of diction and simplicity of sentiment, as if inspired by some irresistible, primitive force, but those of the *Kokinshū* are distinguished by fineness of style and artistry. Another new breath seems to

have been breathed into the Japanese poetry by a later production of the Kamakura period, namely, *Shin Kokinshū*, "New Collection of Poems, Old and New."

The most extraordinary fact about the waka is that it attained almost the zenith of its perfection in the days of the Nara and Heian periods, as if the thousands of poets who have since thrived, had lived and died in vain. It is but another proof of the melancholy fact that if the march of civilization is slow, that of poetry is slower still. The greatest names in the waka are Hitomaro and Akahito of the *Mannyōshū* poets and Tsurayuki of the *Kokinshū*.

HAIKU

Of Haiku, or the 17-syllable poem, we have elsewhere given many specimens. Though small in size and simple in structure, the haiku is not so easy to understand, still less to compose, as it may at first seem. Chamberlain and other Japanologues have avowed that every Japanese with a tincture of education can compose haiku, but even Bashō, the acknowledged genius of the haiku, and who gave his whole life to it, confessed in his later days that he had not produced a single specimen that had wholly satisfied him. It shows that while bad haiku are easy to produce, good ones are works of genius only. What is the criterion of a masterpiece in haiku? Opinions differ, especially as regards form and technique, but to the lay minds the first secret of ex-

cellence in haiku, as in other works of art, is suggested by Keats' famous line:

"A thing of beauty is a joy for ever."

Because of the aptness of expression, beauty of tone, simplicity and directness of diction, primitive and eternal trueness of sentiment expressed, a good haiku, once heard, is instantly fixed in the memory, and remains for ever a source of undying emotional pleasure. The haiku is free from the rules and restrictions which bind the orthodox waka. It has no need of "pivot words" or "pillow phrases," and may freely use Chinese words or even words of European derivation. Still, the haiku has canons of good taste—a sort of unwritten law—to which the more conservative of its votaries conform as with common consent. One of them is that a true haiku should be a simple and direct expression, if not an exclamation, of pure sentiment evoked at the sight of a scene in life without "any assertion of the logical intellect." It ought to be a picture in words, rich in suggestiveness, not an explanation or argument. For this reason, the works of Kaga no Chiyo (one of the most famous women experts in haiku) are so severely condemned by some critics as being "disgusting" or even as "no haiku," for many of her poems show a tendency to appeal to the logical mind. According to this haiku doctrine, most of the lines on English poetry would not come up to the mark of what haiku regards as poetry. Even Keats' line quoted above would come short of the best taste in haiku.

Take the line:

"How far that little candle throws his beams!"

It embodies the spirit of haiku perfectly, but the next line:

"So shines a good deed in a naughty world," if it must be coupled with the other, would deprive it of the quality of haiku. The nearest approach to a haiku in word and sentiment I can think of offhand in English verse is in the first half of Wordsworth's ode to the daffodils, especially the lines:

"Ten thousand saw I at a glance

Tossing their heads in sprightly dance."

In recent years several attempts have been made to translate the haiku into European languages, but some scholars are of the opinion that such attempts are futile because that quality of suggestiveness, which is the very life of haiku, is in its word—in its color and very odor as well as in its sound, all of which are untranslatable. Take, for instance, this much-quoted and, I may add, much-translated piece:

"Kare-eda ni (on a withered tree)

Karasu no tomarikeri (a crow perches)

Aki no kure (autumnal evening)"

In this piece "Kare-eda" and "Karasu" have both a lonely desolate sound, and form a alliteration, adding an almost terrible aspect to the late-autumnal landscape which is instantaneously conjured up. This sense of lonely ruin-like desolation is intensified by

the word "aki"—autumn—and so by the last word "kure" which means "evening."

The verse reminds us of some ghostly lines in Poe's "Raven." Besides, the *karasu* is not the same as a crow. All this cannot be expressed or even guessed at in the English translation, unless you give the explanation. Then the beauty is lost. Such an explanation as I have attempted will be asserted to immediately destroy the ninth part of its original significance, for the haiku is to be appreciated like the scene it depicts, just as it is, according to the emotional capacity of one who sees it, without being told the meaning.

The haiku was an offspring of the *waka*—or rather of that ingenious poetical game called "Renga" which was indulged in during the 11th century. The *renga*, which means "affiliated poem," is, like the *waka*, made up of 31 syllables, but the first hemistich of it is composed by one person and the second by another. It was done at a sort of poetical tournament participated in by a number of poets. The usual form was that the latter hemistich was first provided to which the contestant was challenged to add the first hemistich and thereby complete a *waka*. In the course of *renga* contests it was, perhaps accidentally, discovered that all the sentiments of *waka* could be expressed in the first hemistich, consisting of 17 syllables. After a long period of fluctuations, more or less somnolent, appeared Matsuo Bashō (1644-1694), the greatest luminary

in the haiku firmament. Bashō left his "ten disciples"; and they in turn have left their respective disciples, and so on. Among the haiku masters of the later Tokugawa period the two names of Buson and Issa are most famous; while Masaoka Shiki is universally regarded as the Bashō of the Meiji era.

CALLIGRAPHY

It is a commonplace of the Japanese art that calligraphy occupies a very high place in its sphere. Because of the great reverence paid to writing as a means of communicating knowledge and wisdom, the calligraphic art was placed in a higher rank than that of painter or sculptor, whose productions were thought to have no loftier an object than to amuse or please. Indeed, calligraphy was regarded as a superior kind of art of which painting or carving was held as a minor branch. Calligraphy has exerted more influence on the Japanese fine arts than any other thing. The grace and boldness of design, as well as the "strength" of line for which the typical Japanese painting is noted, are attributable to calligraphy.

The constant use of the brush in writing idiographs has fostered in the Japanese a certain peculiar dexterity of hand that may be marked in all works in which writing-brush or painting-brush is employed. Calligraphy is one of the first lessons every boy and girl learns, and they are taught to cultivate the habit

of writing, not merely from the wrist, as in European handwriting, but from the shoulder, nay, from the "abdomen," which the old masters thought the fountain of all human strength.

Good specimens of calligraphy are as much prized as good pictures. Especially valued are the older specimens, such as were written by celebrated persons as well as by old professional calligraphers. Of the Japanese calligraphy, and for that matter, of the Chinese, too, it is said more than of any other country that the personality of the writer is discernible in the lines and strokes of his written words.

It is evident from the records of the treasures of the Imperial Household, as preserved in the Shōsōin that the work of an historical calligraphist like Ōgishi, was greatly venerated and emulated in the Nara period. Later we find the Emperor Saga (809-822) a zealous devotee of calligraphy. But the palm of pioneer master in calligraphy must be given to Kōbō Daishi (774-835) who had studied the art in China and brought it to Japan in the early 9th century. It was Ono no Dōfū who, in Japan, naturalized this essentially Chinese art, or originated a new style of it unknown in the homeland of calligraphy. This school passing through some stages of development, and producing such masters as Fujiwara Sukemasa, was nearly perfected by Fujiwara Yuki-nari, the creator of the famous Sesonji style, which has ever been regarded as the peculiar Japanese innovation in calligraphy in contradistinction to the

classic Chinese style. This Sesonji style has been handed down from father to son till, in the Kamakura period, Shoren-in Soen Honshin-no studied it and evolved from it a new style of Japanese calligraphy called the Shoren-in style. It subsequently had the honor of being adopted by the Tokugawa Shōgun as the calligraphic mode of his house. Hence its popular name "oieryu," or Honorable-House-Style.

The point to be noted is that even in this essentially Chinese art of calligraphy the Japanese have in course of time developed a new style peculiar to their country, which in every essential respect was hardly ever dreamed of in the land of its origin.

THE KABUKI DRAMA

The visitor to Japan ought not to omit seeing one at least of the Kabuki dramas played at the Kabuki-za (one of the best theaters in Japan) or other good theaters of which every large city boasts one or two. The Kabuki is another of the pure Japanese productions, little affected by foreign influence. The Japanese dramatic art has had a complicated history of development along two distinct lines of progress, one represented by the Noh drama, and the other by the popular Kabuki. The Noh, derived from Buddhist religion, was given a high place in the realm of entertainments. It was considered as fit for the aristocracy, and its actors en-

joyed the privileges of the samurai, and in some cases even high offices in the Government. The Kabuki developed from the "street entertainment," first popularized by "degraded" ritual dancers of the Shinto shrine, and the yakusha (actors) were relegated, up to the Restoration, to the unenviable social position which was on a par with that of "beggars and vagabonds."

No drama can be said to be more dramatic than the history which the art of Kabuki itself went through before it reached its present glory as the premier of Japanese stage arts. Originated by the actresses, all of whom were excluded from the stage at one time, and at another the whole of the art was well-nigh abolished. The actors themselves underwent lamentable vicissitudes of fortunes or rather misfortunes on top of their unspeakable social degradation.

The Kabuki had two foster parents: the Noh dancing and the puppet theater, which is still preserved at the Bunraku Theater in Osaka as it was in days of Edo. This accounts for the peculiar poses and other traditional modes of acting characteristic of the Kabuki stage. The puppets manipulated by skilled doll-actors to the accompaniment of musical explanations recited by the recitative chorus, had provided models of acting which were consciously and unconsciously imitated. Also they went to the most painful shifts in "stealing" various poses and touches affected by the Noh drama from which the



“Shibaraku,” one of the popular Kabuki plays

Where the family are too poor to afford the nominal tuition fees of some 20 sen in urban districts the pupils are admitted free, and there are provisions, too, for supplying stationery, etc., to indigent pupils.

After six years in the junior primary course the pupils may go on to the senior course of two years, which is not obligatory. But those desirous of higher education may leave at the end of the junior course and enter the Middle School which corresponds to the Grammar School in America, or, if girls, to the Girls' Higher School, both of which have a course of five years. Of the Middle School there are 557, and of the Girls' Higher School, 975 throughout Japan. The graduates of these schools, wishing for still higher education, ambitious perhaps to enter the Government service or one of the professions, may enter various higher institutions of the university, or "senmon" (special) grade. For those aiming at the highest civil education there are the Imperial universities (6 in number), where they must undergo the High School course of three years before being admitted to the college. Besides these there are thirteen Government, two municipal, and twenty-four private universities and colleges. In ordinary special schools of the "senmon" grade the students have to spend three to five years without any preparatory course. These include law, foreign languages, arts, architecture, science, commerce, agriculture, medicine, etc. For women graduating from the Girls' Higher School there are also various, if not so many,

higher institutions, including Women's Universities, Girls' Higher Normal Schools, as well as schools for arts, music, sewing, etc.

The military and naval education is under the direct control of the War and Navy Departments. Boys in their early teens are admitted into what corresponds to the Middle School course, and when that is finished, they go on to the Cadet Schools at which they graduate in three years as officers. There are also naval and military colleges for those young officers distinguished for qualifications or scholarship.

The fundamental principles of Japanese education, as embodied in the famous Imperial rescript on education issued by the Meiji Tenno in 1890, is to make "an ideal Japanese subject," that is, a loyal subject of the Emperor, filial to parents, patriotic, self-denying in the service of the State, etc. This Imperial rescript is read at every school on all occasions of State ceremony, and every Japanese boy and girl knows it by heart. Its official translation is as follows.

"Know ye, Our subjects:

Our Imperial Ancestors have founded Our Empire on a basis broad and ever-lasting and have deeply and firmly implanted virtue; Our subjects ever united in loyalty and filial piety have from generation to generation illustrated the beauty thereof. This is the glory of the fundamental character of Our Empire, and herein also lies the source of Our education. Ye, Our subjects, be filial to your parents, affectionate to your brothers

and sisters; as husbands and wives be harmonious, as friends true; bear yourselves in modesty and moderation; extend your benevolence to all; pursue learning and cultivate arts, and thereby develop intellectual faculties and perfect moral powers; furthermore advance public good and promote common interest; always respect the Constitution and observe the laws; should emergency arise, offer yourselves courageously to the State; and thus guard and maintain the prosperity of Our Imperial Throne coeval with heaven and earth. So shall ye not only be Our good and faithful subjects, but render illustrious the best traditions of your forefathers.

The Way here set forth is indeed the teaching bequeathed by Our Imperial Ancestors, to be observed alike by Their Descendants and Their subjects, infallible for all ages and true in all places. It is Our wish to lay it to heart in all reverence, in common with you, Our subjects, that we may all thus attain to the same virtue.

The 30th day of the 10th month
of the 23rd year of Meiji."
(Imperial Sign Manual, Imperial Seal.)

Lest it be thought that education on the lines of the Imperial rescript is a little too nationalistic, it must be added that both its letter and spirit are tempered by the board and almost international spirit which dominates the same Emperor's charter oath of 1868, which also is constantly quoted as embodying the national ideal of New Japan.

For women the traditional code demands that they be "good wives and wise mothers." For that reason the so-called female education along modern lines was somewhat neglected in the past if compared with the education for men. This constitutes a thorn in the side of our "new" women who are growing more and more vocal and self-assertive, declaring the "good-wife-and-wise-mother doctrines" to be stale and unprofitable, and demanding equality of legal and political rights with men. But that this is not a general demand of Japanese womankind, or even of the best of them, is clear from the very moderate and conservative views frequently heard from the most intellectual among our women today.

More schools are being demanded, especially for girls, but the level-headed view of the Japanese does not attach exclusive importance to intellectual culture as embracing the whole domain of education, especially in female education. Another significant tendency in education is that the women are taking a greater interest in economics rather than in politics. They are making their presence felt amazingly in all branches of social and economic activities. This may be taken as evidence that they are growing increasingly practical, being content with the real, as opposed to the ideal life. The establishment in recent years of more than one so-called "brides school," professing to give the pupil the necessary accomplishments of a married woman, which seems to have caught the fancy of many young women, is another

index to the peculiar common-sense views taken by certain classes of Japanese women today.

The following statistics will be interesting as throwing some light on the present Japanese educational system.

(March 31, 1931)

Kinds of Schools	No. of Schools	No. of Students
Kindergartens	1,510	121,965
Primary Schools	25,673	10,112,226
Schools for the Blind	74	4,306
Schools for the Deaf and Dumb	51	3,831
Business Schools	975	288,681
Business Continuation Schools	15,248	1,277,338
Middle Schools	557	345,654
Girls' High Schools	975	368,999
Normal Schools	59	29,911
Women's Normal Schools	46	13,941
Higher Schools	32	20,551
Technical and Special Schools of Higher Grade	51	20,033
Higher Normal Schools	2	1,875
Women's Higher Normal Schools	2	841
Temporary Training Schools for Teachers	14	898
Institutes for Business School Teachers	50	1,597
Universities	46	69,606
Colleges	111	70,148
Peers' Schools (Primary, Secondary and Collegiate	2	904
Peeresses' Schools (Primary, Secondary and Collegiate)	1	731

N.B.—Women are admitted to men's universities after finishing the course at some girls' colleges.

SOME JAPANESE CUSTOMS

Q Birth — Oshichiya — Omiya-
mairi—Returning the Present—
Festivals of March and May —
Shichigosan Festival—Marriage
— Two Kinds of Marriage —
Funerals

SOME JAPANESE CUSTOMS

BIRTH—CHILDHOOD—ADOLESCENCE— MARRIAGE—FUNERALS

HUNDREDS of pages would not suffice to give even an outline of the customs of a people so old, and with such a diversity of climate as the Japanese. Until a little over half a century ago Japan was divided into nearly 300 principalities, each with its own separate government, so to speak, and each having peculiar customs besides those more or less common among the Japanese. Even such common and important events as birth and marriage were differently celebrated in different districts, and severe social distinctions obtaining in Old Japan had no little effect in further complicating the various ceremonies and observances. I can only hope to give a summary of some of the most typical customs, especially those observed in the Tokyo district among the ordinary middle-class people.

BIRTH

The pains of childbirth are as mysterious as the fact of birth itself. At least they must have been a

great mystery to our ancestors, for they tried in various strange ways to explain the problem. Believers in Buddhism and other religions, who regarded women as defiled sinners, attributed the pain of childbirth to their accumulated sins committed in past generations. Shintoism, which had a horror of everything "unclean," treated birth as something in the nature of an evil which had to be washed away and cleansed by elaborate rites of purification.

Such ideas or superstitions, which are no longer believed in, except perhaps in remote regions, must be borne in mind if one desires to understand some customs concerning childbirth.

When the moment of travail starts, and birth is deemed near, the husband is often told to leave the house, or not to enter the birth-chamber at all events. This is not a general custom, of course, but there is an absurd superstition—inherited no doubt from our ancestors—that birth is a shameful process which must not be beheld even by one's beloved. Very significant is the story in the *Kojiki*, the oldest book in Japan, of how an Imperial Princess betook herself to a thatched hut to be delivered of child, and how she prohibited her husband even to peep at her in her confinement, and how, when failing to respect her wishes, he was astounded to see the shape of a huge serpent instead of his wife.

Now we know that birth is a physiological process at which an experienced midwife or an obstetrician can render the best help. Our ancients be-

lieved, however, that the power of delivery was given by the gods only. The belief still lingers and is seen in the popular custom of decorating the tokonoma with a kakemono thought to be a talisman against the evil spirits and to ensure safe delivery. Such a kakemono, and various charms and amulets are provided by nearly all the Shinto shrines, such as Konpira, Suitengū and so forth, but those given, or rather sold, by the Shrine of Shiogama near Sendai are believed to possess the greatest virtues.

Directly the child is born, and both mother and child are happy, a little banquet is given in the baby's honor. All the household have passed several hours of anxiety, excitement and hard work, perhaps with most persons standing in the way of one or two really useful persons. So some eating is necessary, and, as a bottle of saké is placed on each tray, the meal seems to assume the dignity of a banquet, especially as it may be at any time of day or night. The hushed silence and total darkness outside the home make an impressive contrast to the excited hubbub and brilliant light inside; and the merry gossip of the diners is not unpleasant, even to the ears of the mother who now "remembers no more the anguish."

But this is not the proper first celebration for the birth, for the evening following the day or night of birth is commemorated as the "shoya," or "first night," and a special dinner is given to some near relatives and friends. The third, the fifth and the

seventh days are celebrated in the same way, though in most homes the third and fifth are omitted, the seventh being fêted under the name of "oshichiya"—honorable seventh night.

OSHICHIYA

The seventh night celebration is the most important, for on this day the ceremony of giving a name to the child is held. Until then the child has remained a mere "baby," or "akanbo," that is, a little sexless "red-faced priest." On the seventh day the baby is formally introduced to the world as one of its members, and henceforth it is called by name and also wears a garment suited to its sex.

On the morning of the seventh day after the birth, the head of the family, that is, the father, writes out the name of the child previously selected, on a piece of paper, and places it respectfully in the family shrine. Thereby he informs the ancestral spirits of the name of their latest descendant. At an appointed time in the afternoon or the evening the invited guests arrive to share in the joys of the occasion.

When all are gathered, in comes the baby, borne in the arms of his grandmother, aunt or some other female relative. If a girl the child is clothed in a new bright-colored kimono, but should it be a boy then his kimono is of some sober color with a design common to children's clothing. Formerly the child's

head was shaved, as the hair was supposed to be unclean because it had grown before birth.

As the child is introduced to the guests the master of the family brings in the paper bearing its name and places it before them. The introduction over, the baby is borne away and the name-slip replaced in the shrine. Then the banquet begins.

On this occasion the midwife is present. It is her last appearance in the family. At least her formal service as midwife ends with the seventh day, and on this day she receives her fee, which depends on the social status of the family. Generally she gets more if the child is a boy than if it is a girl. From the day of the birth till the seventh day, the midwife comes every day to assist at the baby's bath, but after that she stops coming unless new arrangements are made to retain her services.

OMIYA-MAIRI

In the meantime the family receive congratulatory presents from friends and relatives, generally of kimono material — cotton, muslin, silk or wool — or ready-made baby kimonos. But the day on which to return the presents comes round on the 31st or 32nd day after the birth, according to the sex of the child. There is a difference of a day or two in various districts, but generally the number of days of a month plus one or two days is the length of time allowed to elapse before the festivity of "omiya-

mairi" — shrine-visiting — is conducted. In olden times the "shrine-visiting" took place after 100 days or more, which the doctors say was better from a medical point of view. Since then the time has been curtailed.

The principal features of the omiya-mairi are the making of an expensive kimono for the baby, and also perhaps for the mother, who by this time is generally well enough to go out; the entertainment of guests at home; and the distribution of "return-presents" to those from whom congratulatory presents have been received. Morning is usually selected for the shrine-visiting. The child is dressed or wrapped in a brand-new kimono with the special outer garment which is the chief attraction of the day. A number of female adults, including the mother, and followed by a retinue of servants, male and female, drive together in rikisha or motor to the shrine.

The Shinto shrine is always ready for such a visit, and the ceremony is of the simplest character, unless the fee you offer is so large as to compel a more elaborate ceremonial. The name and the time of the birth are entered in the book of the shrine, and the priest or priests proceed to say some auspicious prayers before the altar, at the close of which a cup of the "sacred saké" is given to the mother. Thus the child is placed under the tutelage of the gods and accepted as a member of the parishioners.

It is strange that the ceremony of birth, and for

that matter, the ceremony of marriage, is generally performed with Shinto rites, and very seldom with the Buddhist, no matter whether the religion of the persons concerned be Buddhist or Shinto. It is only at the funeral rites that Buddhism takes the lead. During the past decade or so the Buddhist priests have been endeavoring to propagate the view that there is no reason why the ceremonies of birth and marriage should not be performed at Buddhist temples. However, such is the force of tradition that simple folk can never think of having the ceremony of birth or marriage conducted by Buddhist priests. They are considered as messengers of death, though it be a happy death with a promise of paradise, having little business with the world of the living. There is a reason, of course, for this unfortunate association, or rather mis-association, between Buddhist priests and death ceremonies.

On their way home from the shrine the party make a round of calls on their intimate friends or relatives. The relatives, expecting such a visit, welcome them with tea and refreshments and have in readiness various toys, such as paper-made drums, bamboo-flutes, paper dogs, paper dolls, etc. Laden with these gay trophies, the party then goes home, attracting the eyes of the passers-by. If you happen to walk near a Shinto shrine on a sunny morning you may encounter one or two such parties.

Rich or poor, the ceremony of shrine-visiting is indispensable to every family to which a baby has

recently been born. Among the poorer classes it is observed with as much, or often with more scrupulous obedience to the old custom. It is surprising how the people of the so-called lower classes, living from hand to mouth, should lavish their hard-earned money on observances of this nature. They seem, however, to live a truer and more natural life than the upper classes.

RETURNING THE PRESENTS

The distribution of presents to reciprocate those received 31 or 32 days before is made today. But this "return-present" custom is now being practised less and less, and it is both the cause and the effect of the gradual decadence of the present-making itself on the birth of a child. Who does not feel pleasure on receiving a present, especially on an occasion for joy? But if the same has to be returned in kind, that is another story. A cynic may argue that if you are to return in kind all the presents received why should you receive them at all? In case of funerals, the corpses have often conveniently left the explicit wish that no obituary presents should be received, as you must often have read in newspaper obituary notices. One should not be surprised if by and by the "modern" babies just born should send out a public notice begging to be excused from the old custom of exchanging presents in connection with their advent in the world.

Anyhow, the work of adjusting "return presents" to the value of those received is no easy one. For the "return presents" are generally of one or two kinds, such as cakes, rice-cakes plus fish, or—their equivalents in money—so it is easy to translate them into terms of money. But not so with the original presents, which are of an infinite variety—from a single broomstick worth ¥1.50 to a highly-finished art treasure which defies valuation. However, the general rule is to "halve the presents for sorrow and double them for joy," a rule, which, however, not being law, is not always strictly respected. At least my own experience is that I have seldom received "return presents," double the value of that which I had sent for birth, marriage or recovery of health, nor half the value of the presents I had sent for the dead, or for failures at examinations, etc. The explanation is, perhaps, that I have been very politely treated, for it is commonly regarded not quite the right thing for one to make expensive presents to superior persons; inferiors are at any rate pardoned for receiving presents from superior persons on expressing their gratitude and offering no more.

As in giving tips to waiters or waitresses we want to do "the right and proper thing," unwilling to give too much or too little—for the sake of other customers!—but we know that to do the strictly proper thing is nearer to being niggardly than generous. The consequence is that some people

consider it a calamity to receive presents, be it on an occasion of either joy or sorrow. Yet, to take a wife or to bear a child is perhaps a bigger hardship, if you look at it from the viewpoint of saving time and money.

Hence, one thing to remember is that the presents received, on the occasion of a birth, marriage or death, from one's social inferiors, say, servants or poor relatives, must be reciprocated at the rate of double or many times the value received, and those received from one's superiors—masters, employers, rich relatives and the like—may be gratefully accepted as real gifts to which return presents of but a nominal value only may be sent back. It implies a delicate social justice, the rich and fortunate must help the poor on occasions of both joy and sorrow. It explains perchance the aforesaid unwillingness of the well-to-do to receive too many presents, especially from the "lower down."

Another thing connected with the *omiya-mairi* is that the mother must invariably buy several boxes or wrappers of *ame* (sweets), not of course for the baby, but for distribution among the people at home, especially the younger folks. It is the first gift from the baby himself, the first act of hospitality which the child is supposed to do for his fellow-creatures. On the seventh night after the birth, the baby is acknowledged as a human being, and with the ceremony of shrine-visiting he is proclaimed as a social being, willing to enter into bonds of human inter-



Doll display on the Girls' Festival day

course on the principle, let us hope, of "live and let live."

FESTIVALS OF MARCH AND MAY

If the birth happened in December or January, March 3rd is quite near. This is the day on which the Girls' Festival happens. It is a red-letter day for the family, that is, if the baby happens to be a girl. Special importance is attached to the first Girls' Festival for the baby. A new set of dolls is bought, to which are added several separate dolls given by family friends. The day is celebrated perhaps by a special dinner held in the room where the dolls are housed. This is the beginning of the annual family festival for the girl and will be repeated every year till the girl ceases to be such, either by marriage or death. For the boy, May the fifth is celebrated in the same way.

SHICHIGOSAN FESTIVAL

Then the children's festivals cease for a while till the "Shichi-go-san" (7-5-3 festival) comes round. As the term indicates, it is a festival for the children aged 3, 5, 7, respectively; that is 3 and 7 for girls and 5 for boys, a survival of Edo days but none the less generally celebrated. In the old days the girl in her third year (this means that she may be only a little more than a year old) began to let her hair

grow in girl-like fashion, and this provided an event for celebration, so that it was called "kami-oki" (putting on the hair). The boy, when 5 years old, was presented to the liege lord of his father as a new member, or possibly heir, of the family, and for the first time he dressed his hair in formal manner, and put on the hakama (the lower skirt-like half of the ceremonial robe), and the haori (upper half). Hence the term "hakama-wearing" by which this ceremony was called.

The girl's seventh year celebration was called "Obi-no-iwai" in honor of the obi (sash) which she wore for the first time. The 7-5-3 festival is invariably observed today on November 15th. For weeks ahead all the drapers, kimono-dealers and department stores have been busy supplying the children's robes for the coming festival. When the day comes round every famous Shinto shrine is thronged with spectators, as well as the proud parents and relatives escorting their happy children dressed up in the new robes befitting their ages. Every year brings new fashions, and the day is called by some writers the day of the "children's sartorial parade." At every home where one or other of the children is thus fêted, a special family function is held in which guests are invited to join. Many a family enjoys the happiness of having to deck out the three children of the shichigosan ages, though they have to pay dearly for the privilege.

MARRIAGE

So the children grow up, and their existence need hardly be advertised. By the time they attain adolescence, all their friends and distant relatives, as well as neighbors, are fully aware of how they are developing physically and morally. So that long before they have attained that spring in which their fancies lightly turn to thoughts of love, the match-makers are busy talking about their marriage prospects. Difficulty of marriage is not experienced except where the parties concerned are unfit for it by some physical or moral defect. There is no concealing the character of young folk in a community where they are watched so closely by interested older people. Especially so in a provincial town where "bad" young ones, who never get on well, will have before long to decamp to a big city, there perhaps to contract what they call a "love marriage."

The marriage proper is formally arranged by a middleman and his wife whether it has its origin in the personal preference of the parties concerned or not. Generally speaking, the families on both sides, as well as the young couple, know one another's condition fairly well. Still, a lucky day is appointed for "mutual seeing"—on which the two persons "see" each other with the go-betweens as chaperons. The formality over, the day is set for the marriage ceremony, to be held at home, or at the Shinto shrine. The latter method has been growing very popular

because of its simplicity. The Shinto ceremony lasts 30 minutes to an hour at the longest, of which the principal features consist in the reading of prayers by the officiating priests before the sacred shrine, uniting the two persons, followed by the middleman bearing witness before the gods and men, etc. It is wound up with the ceremonial sipping of the sacred saké by the bride and groom and the middleman and his wife and the parents of the married couples.

This celebration of the wedding is of course preceded and followed by a series of complex acts of a more or less ceremonial character, and they differ in different parts of the country, and according to the condition of the families concerned.

TWO KINDS OF MARRIAGE

Of Japanese marriages there are two kinds: yomeiri ("becoming wife"), and mukoiri ("becoming husband"). For a woman to become a wife is one thing; for her to get a husband is another. Theoretically it may be the same thing, but in practice there is all the difference.

Many Japanese nowadays get married for the sake of the love they cherish for each other, but this was not so before, nor is it generally the case even today. There are still many who will choose the path of duty before that of love.

The Japanese live more as members of families than individuals. That is to say, every Japanese is

under the moral obligation to perpetuate the family-line inherited from his ancestors. The only son must take a wife; he cannot "become a husband;" in other words, he must make the woman he loves come to his home and live with him, share with him the name of his ancestors. The only daughter on the other hand must take a husband to the home of her fathers and share with him her family name. Thus, Mr. A. when "becoming the husband" of Miss B, becomes Mr. B, and Miss C "becoming the wife" of Mr. D becomes Mrs. D.

In Japan marriage is regarded not merely as a matter of love but also a matter of duty to the sacred past and the unborn future.

In the West, I understand, the wife puts on airs outside her home, but at home she is a most conscientious caretaker of her husband. In Japan it is the other way. The wife is content to cut the harmless figure of the "gentle, obedient wife" in society, or when her husband's friends are about. This does not mean, however, that she is slow to reveal her character and to assert her independence in the privacy of home-life, and when occasion demands it she is quite ready to deliver a "curtain lecture" to her husband should he deserve it, which is as often no doubt as husbands in general do. But generally, she is content with being the "queen of the home," and to enjoy the rôle of spender of her husband's money.

The men who have deigned to change their

parental names for those of their wives are called *yōshi* or "adopted sons." Any man who "has a handful of rice bran" — any spirit in him, as the English may say,—is said to be unwilling to become a *yōshi*, for the majority of *yōshi* are considered to be good for nothing else. This is of course a libel on many great and honorable *yōshi*, as proved by those *yōshi* who have made figures in the world. Even here the jealous will wag their venomous tongues, hinting that their rise was due to petticoat influence. It is true, however, that on the whole the lot of *yōshi* is not the happiest one!

FUNERALS

As has already been hinted, nine funerals out of ten are solemnized according to Buddhist rites. Shinto funerals occasionally take place. But Shintoism, saying little or nothing about the condition of life after death, as other religions do, does not appear to be quite as "propitious" to death as Buddhism. Then again, if Shinto shrines start taking in funeral ceremonies, the number of clients for marriage ceremonies and birth and 7-5-3 festival pilgrimages may, it is feared, appreciably decrease.

But by far the most important person to officiate at the funeral (after the corpse of course) is always and everywhere the undertaker. A word to him over the telephone, and everything is ready in a twinkling. The Japanese coffin was once called "ha-

yaoke"—quick box. In no other act or ceremony of life is shown such quickness of action, such punctuality, such efficiency. You tell the undertaker that the dead person was Christian, Buddhist, Shintoist or Agnostic, and the death room is immediately decorated or fitted up accordingly. The death certificate is quickly obtained from the doctor, burial permit from the police, and the day of the funeral fixed.

In a downtown district a committee of men are appointed by the nearest neighbors belonging to a local community, and they will take possession of the portals, and guard the house night and day to look after callers and inquirers till the funeral is over. They will run errands, take notes of visitor's names, look after current expenses, etc. The bereaved family have nothing to do but to sit around the coffin and mourn. On the first night following the death the family and intimate friends keep an "all-night vigil," or "wake," which generally lasts till a little after midnight. On the 3rd or 4th day the funeral takes place, and on the same day the relatives on a visit leave, for, if they do not depart on this day, they must stay for seven more days, as tradition dictates. Thus, on the night of the funeral, the family are for the first time left to themselves to appreciate the loneliness of the situation. As if it had all been a nightmare, and there remains nothing except the tangible fact that one person had "definitely become the same thing as if he had never existed!"

On the 7th day the family visit the tomb and

the temple, and priests call to say prayers before the family shrine. The next day to keep is the 35th day after death, on which certain rites are held at home and at the temple. On the same day the obituary presents received in flowers, incense, money, etc., are returned at the rate of about half the values received. Thereafter the corresponding day of death in each month is remembered with offerings and prayer-readings, that is, if the family are devotional folk, for at least a year. Then, as the memory grows dim, the practice is replaced by annual observances. If you are forgetful, you are apt to be surprised by priests of the temple calling on you to perform the rites at your family shrine, perchance reminding you of the duties you owe to the temple. And so on revolve the wheels of inga (karma), alternating with birth, marriage and death.

APPENDIX

- ¶ A Glance at Japanese History
(Down to the 16th Century) —
Introduction of Buddhism and
Chinese Civilization — Fujiwara
Period — Kamakura Shōgunate
and Hōjō Regency — Ashikaga
Period

A GLANCE AT JAPANESE HISTORY

(DOWN TO THE 16TH CENTURY)

AMATERASU Ōmikami, the Sun Goddess, who ruled in Takama-ga-hara—High Heavenly Plain—ordered her grandson, Ninigi-no-Mikoto, to descend upon Ōyashima (Japan) and to found an empire. He was invested with the three Imperial insignia—Sword, Mirror, and Jewel—and was instructed thus:—“The land shall be ruled hereditarily by my descendants. You, my grandson, go down and rule it, and may the Imperial House prosper as long as Heaven and Earth!” Prince Ninigi alighted on Takachiho-no-mine in Kyūshū. Here he, his son and grandson resided till Emperor Jinmu (Prince Ninigi’s great-grandson) started on his famous eastward expedition. The first place at which Jinmu and his followers settled was Yamato province, and here he held his Coronation in 660 B.C.

Between Emperor Jinmu and the beginning of the Christian era eleven emperors ruled over the regions surrounding the present Nara. In outlying parts, such as Kyūshū in the south, and Kwantō in the north, the authority of the central government

was often defied. As the early European settlers in America were subject to raids from savages, so were the early Yamato harried by the Ainu. They had also to withstand succeeding waves of invasion from the continent, as Britain had to meet Saxon, Danish, and Norman incursions.

Instigated by the Korean kingdoms, the bad tribes of Kyūshū gave repeated trouble to the Yamato authorities during the first century. In suppressing these tribes in the south and the Ainu aborigines in the north, Prince Yamato-takeru rose to fame. In the reign of Emperor Chūai (191-200), further insurrections occurred in Kyūshū, and the Emperor died before subduing them. His consort, Empress Jingū, personally conducted an expedition to Korea to punish the fomenters of troubles in Kyūshū, and finally subjugated Shiragi (Silla), a kingdom of Korea. Her son, the Emperor Ōjin (270-310), was deified as Hachiman, the god of war, his shrine being worshipped throughout the country. The conquest of Korea had an important result; it paved the way for the coming of many Koreans, who brought to Japan Buddhism and the higher civilization of the continent.

INTRODUCTION OF BUDDHISM AND CHINESE CIVILIZATION (270-784 A.D.)

In 286 A.D. the King of Kudara in Korea sent a tribute of two books, the *Confucian Analects* and *One Thousand Selected Characters*. With these

books came teachers, and among them a learned Korean named Wani and a Chinese scholar named Achiki. They became instructors to the young princes and their descendants served for generations as Court scribes. Japan now had letters with which to write her past history, as well as her songs and poems. About this time China was rent by civil strife and many Chinese refugees came to teach writing, sericulture, weaving, metal-working, brewing, etc.

In 552 A.D., the King of Kudara presented to the Court of Yamato some Buddhist images and Sutras. At once there arose at the Court a fierce contest between the partizans of the new cult and those of the old native cult, the Soga family favoring Buddhism and the Mononobe family opposing it. The feud extended into the next generation, but Buddhism finally won a firm footing, thanks to the all-powerful influence of the Empress Suiko (consort of the Emperor Bidatsu) and of Shōtoku Taishi, the Crown Prince and Regent of the Empire (593-621).

Prince Shōtoku was a man of great wisdom and learning, thoroughly versed both in the Buddhist Sutras and Chinese classics. He established Court ranks and ceremonies and was the author of the famous 17-article Constitution, laying the basis of a administrative system, and national morals. He built many Buddhist temples, the Hōryū-ji near Nara being a conspicuous example. He had sent for many Korean craftsmen, skilled in architecture, sculpture,

painting, casting, embroidery, etc. Japan's arts and literature had received a profound stimulus through Buddhist influence. It is interesting to note that the introduction of Buddhism and Chinese civilization into Japan in 552 almost coincided with the introduction of Roman Christianity and Roman civilization into France and Great Britain.

With the ascendancy of Buddhism its partizans at the Court gained a dominant influence. Presently the victorious Sogas became arrogant, and it was believed that they aspired to the Throne itself. They met with stern opposition, however, from Prince Katsuragi, and Kamatari, a noble of ancient lineage. These two men successfully carried out a coup d'état in 645, the ambitious Sogas being assassinated. The succeeding Emperor, Kōtoku (645-654), adopted the year-name Taikwa ("Great Enlightenment") for his reign, which was the first year-name used in Japan.

The administrative machinery was reformed. The land which had been unlawfully appropriated by the Soga and other powerful families, was confiscated and distributed fairly among the people. A census was taken for the first time, and every member of a family above six years old was given rice-fields, two tan (about $\frac{1}{2}$ acre) for a man and two-thirds of a tan for a woman. On the death of the owner the land was returned to the government. This system was called Handen-Shūju (distribution and return of rice-fields). The reforms of Taikwa, besides effecting a great improvement in the machinery of government,

were agrarian in nature and were hailed with joy by the country at large. The Central Government was divided into eight departments and a bureaucratic system was adopted after the model in China, then at the height of its glory under the Sui and Tang dynasties.

Prince Katsuragi took an active part in affairs of State, first during his sixteen years (645-661) as heir apparent and for the next nine years (661-671) as Emperor Tenchi. Tenchi Tenno will always occupy an honorable place in Japanese history, as it was largely owing to him that Japan acquired for the first time a civilized and centralized administration.

The work of internal remodelling, started by Emperor Tenchi, was carried on by the four succeeding sovereigns, and with the promulgation in 701 of the Laws and Decrees of the Taihō Era, under Emperor Monmu, Japan for the first time established a complete legislative system.

In 710 the first permanent capital was built at Nara. It had hitherto been the custom to change the seat of government with every new reign. A great impetus was now given to the building of large and handsome structures, with expensive and gorgeous decorations. Many skilled carpenters and sculptors were sent for from Korea and China, and they helped to build the capital of Nara, — "bright and gay, like the cherry in full bloom." Nara continued to be the seat of the Imperial Court till 784, covering eight reigns. This period is called the

"Nara period," one of the most important in the progress of Japanese civilization. The comparatively long and prosperous reign of Emperor Shōmu (724-749) was made memorable by the casting of the famous great image of Buddha and the construction of many temples and pagodas.

FUJIWARA PERIOD (784-1192)

Emperor Kanmu (782-805) was an able and enlightened ruler. He removed in 794 the capital from Nara to Yamashiro, where, at a spot remarkable for natural beauty, he built a new city called Heian-kyō, the original of the present Kyoto. The period of about four centuries following this event is called "Heian era." The greater part of this period was marked by the monopoly of civil offices by the Fujiwara family, who controlled the Imperial Court by a kind of "supervising statesmanship." The Fujiwara were descended from Kamatari, the coadjutor of Emperor Tenchi in the reforms of the Taika era. During the reign of Emperor Uda (888-897) they found a doughty opponent in Sugawara Michizane, the most learned man of his age and a statesman on whom the Emperor relied for curbing their power. He was vanquished, however, and banished to Kyūshū by his wily political rivals. The spirit of Michizane has been deified as Tenjin in numerous temples, and he continues to be worshipped as the god of learning. Their monopoly of power soon made the

Fujiwaras corrupt and effeminate. During the last thirty years of this era the power had passed into the hands of the Taira family.

In the second half of the 11th century in which the Fujiwara family ceased to produce able men, a very capable sovereign reigned, namely, Emperor Shirakawa, (de jure ruler, between 1073 and 1086 and de facto sovereign, under the title of Hōō or retired Emperor, until his death in 1128). Shirakawa Hōō practically broke up the Fujiwara machinery of government. He had enlisted the services of the Taira and Minamoto clansmen in order to overawe the Fujiwaras on the one hand and to protect himself against the warlike monks of Mt. Hiei on the other. The priests of Mt. Hiei, audacious, unscrupulous, and utterly corrupt, had proved most troublesome. Shirakawa Hōō was wont to lament that he found the three things ungovernable—the waters of the River Kamo, the fall of the dice, and the priests of Mt. Hiei.

With the passing of Shirakawa, anarchy reigned in the Court. There were several retired Emperors living and these intrigued with each other for political ascendancy. The Taira and Minamoto clans, the two great rivals, were ranged on opposing sides. Between 1156 and 1159, covering the Hōgen and Heiji eras, Kyoto became the scene of frequent disturbances, and out of these troubles emerged one man powerful enough to restore peace. This man was Taira no Kiyomori. He became all-powerful at

Court, and his sons and relatives filled all the important posts of the government and acquired nearly all the lucrative domains in the Empire.

The Taira régime lasted from 1166 to 1183. In the meantime, Yoritomo, the heir of the Minamoto family, who had been exiled to Izu peninsula, bided his time till Kiyomori's death in 1181 and then rose in revolt against the Tairas. Yoritomo's two younger brothers (one of them the celebrated Yoshitsune), hitherto in hiding, now placed themselves at their brother's service. The Taira clansmen fled from Kyoto, but being pursued by Yoshitsune, were driven first from Ichinotani, then from Yashima (both on the Inland Sea), until in 1185, they were exterminated at Dannoura, near Shimonoseki. During this period the literary and aesthetic traditions of the Nara period were continued. Even amusements, in almost every form, had assumed an aesthetic significance. Graceful compositions in verse and prose flowed abundantly. The Imperial Court held poetry tournaments amid cherry-blossoms, participated in by distinguished poets and poetesses. Flower-viewing became not only a pastime, but a fine art, even as the moonlight excursion was, for gay lords and ladies. The excessive indulgence in games, amusements and hobbies was not unlike that which was seen in Rome in her decadent days. It was only a device to forget the sordid realism of unspeakable poverty and degradation prevailing among the common people around them.

Music, dancing, and painting were cultivated after Chinese models. In silk fabrics, porcelain, brass-work and lacquer there were marvelous masterpieces. But the most notable achievement made was in literature. The *Genji Monogatari* of Murasaki Shikibu, a work of this period, is delicate in language, brilliant in style, characterized by a moral sublimity above anything of the kind ever written in the Europe of that time. The *Makura no Sōshi* was another famous book by a woman, Sei Shōnagon. This was also a great age for poetry, as witness the *Kokinshū*, an anthology compiled by the greatest poet of the period, Tsurayuki, author of the *Tosa Nikki*. The 1,400 examples of native verse in the *Kokinshū* are all in the vernacular. The native tongue, so long subservient to Chinese idiom and convention, now showed signs of freedom and richness essential to a national literature. The greatest authors were women, because men had essayed only history, law, and theology, for which the masculine language of China was more adapted, just as the contemporary intellectuals in Europe preferred to write in Latin.

KAMAKURA SHŌGUNATE AND HŌJŌ
REGENCY (1192-1333)

With the fall of the Taira, the meed of power fell into the hands of Yoritomo. He became in 1192 Sei-i-Tai-Shōgun or Generalissimo of the Empire,

and established his government at Kamakura, which for 141 years remained the de facto seat of government, although Kyoto retained a measure of importance due to the presence of the Imperial Court.

After Yoritomo's death (1199) the power was seized by Hōjō Tokimasa and his son Yoshitoki, who, as the father and brother of Yoritomo's widow, a woman of great ability, made themselves masters of the field. Their powerful rivals—their colleagues in Yoritomo's lifetime — were one by one instigated to rebel and were destroyed, while the descendants of Yoritomo, as well as the Court nobles and the Imperial Princes who were invited from Kyoto to serve in the Shōgunate, were figure-heads. Among the nine Hōjō "Regents" there were some able statesmen, Yoshitoki and Tokiyori being most prominent.

In 1281, during the regency of Hōjō Tokimune, an immense armada, sent by Kublai Khan, invaded Kyūshū. The portion of the army that succeeded in landing was annihilated, most of the ships were sunk, and with the exception of a very few vessels the remainder were destroyed by the "divine" hurricane.

Thenceforward the country enjoyed peace under the Hōjō Regents. The government was marked by economy, justice and moderation, but Takatoki (1316–1326), the last Regent, was an exception. He revelled in luxury, imposed heavy taxes, and was arbitrary and unjust in administration. Cries of discontent were heard everywhere. Emperor Godaigo (1318–1339) secretly made plans to overthrow the

Shōgunate. But his scheme was discovered and those concerned were punished, the Emperor himself being exiled (1332) to the Island of Oki in the Japan Sea. But the time was ripe for a change, and the unfortunate fate of Emperor Godaigo caused loyalist uprisings in many places. Besides the great Kusunoki Masashige (1294–1336), there had arisen several powerful loyalist leaders such as Ashikaga Takauji (1305–1358) and Nitta Yoshisada (1301–1338). Takauji had been sent by Takatoki with a large army to oppose Emperor Godaigo, who had escaped from exile, but this army suddenly espoused the Imperial cause, and took the Hōjō by surprise and prepared the way for the triumphant return of Emperor Godaigo to Kyoto. About the same time Yoshisada invaded Kamakura and destroyed the seat of the Hōjō government. The Emperor, established in Kyoto, was now confronted by another rebel, this time by Takauji himself who had risen to seize the post of the Shōgun he had helped to overthrow. He was supported by a large military faction, and at the decisive battle of the Minatogawa near Kobe, he overwhelmed the Imperialists, when Masashige and his seventy-two followers committed harakiri. Takauji, now all powerful, set up an Imperial Prince as Emperor Kōmyō. Emperor Godaigo fled to Yoshino, not far from Nara. There a separate Court was maintained till 1392, when the descendant of Godaigo handed the Imperial Insignia to Gokomatsu, the descendant of Kōmyō, and the two Courts were re-

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